VOLUME XXXIII No. 16 WHOLE NUMBER 854

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22 APRIL 1909

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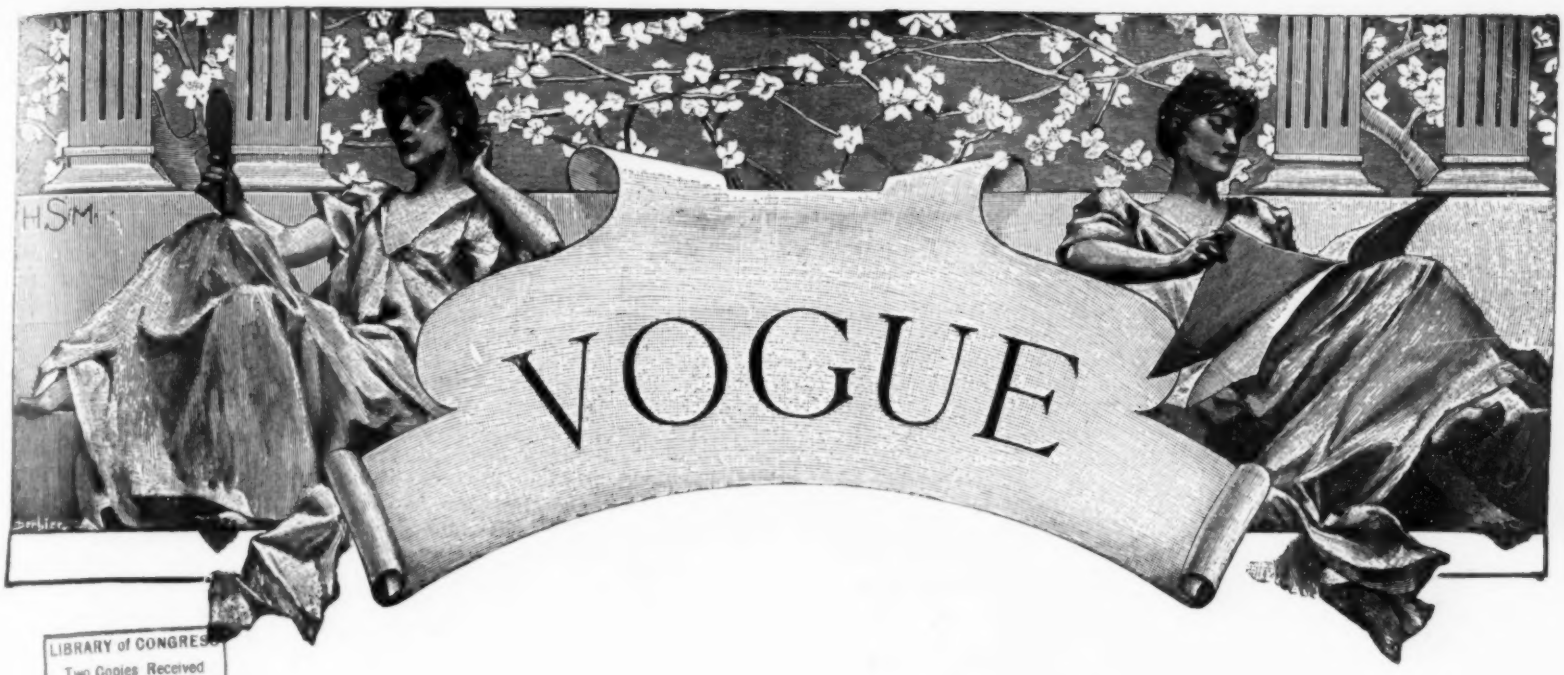

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CONTENTS

22 APRIL, 1909

Society - - - - - - - - - - - - - - - - - - - 754
Music - - - - - - - - - - - - - - - - - - - 754
Vogue Millinery Supplement—Page Illustration - - 755
Many Bygone Periods Contribute to the Season's Mode in Millinery - - - - - - - - - - - - - 756
Descriptions of the Illustrated Models - - - - - 756
Tailored Hats for Spring—Page Illustration - - - - 757
Recent Models by Lewis, Reboux and Heitz-Boyer—Page Illustration - - - - - - - - - - - - - - 758
Mrs. Edward Howland Graham—Page Photograph - 759
He Who Does Not Condemn Condones—Editorial - - 760
As Seen by Him - - - - - - - - - - - - - - - 761
Paris—Illustrated - - - - - - - - - - - - - 762-763
A Peacemaker—Double Page Reproduction of a Painting - - - - - - - - - - - - - - - - - - - 764-765
What She Wears - - - - - - - - - - - - - - - 766
Vogue Points - - - - - - - - - - - - - - - - 766
The Fashionable Long Hip Corset—Page Illustration - 767
The Present Day Modes in Smart Stage Dress—Illustrated - - - - - - - - - - - - - - - - 768
Original Spring Models—Page Illustration - - - - 769
Seen in the Shops—Illustrated - - - - - - - - - 770
The Well Dressed Man—Illustrated - - - - - - - 771
Haphazard Jottings - - - - - - - - - - - - - 771
Seen on the Stage—Illustrated - - - - - - - - 772-773
Vogue Pattern Department - - - - - - - - - - 774
Art - 775
Desriptions of Fashions - - - - - - - - - - - 775
What They Read—Literary Chat - - - - - - - - 776
On Her Dressing Table - - - - - - - - - - - 777
Concerning Animals - - - - - - - - - - - - - 778

Spring Housefurnishings Number

29 April, 1909

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Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

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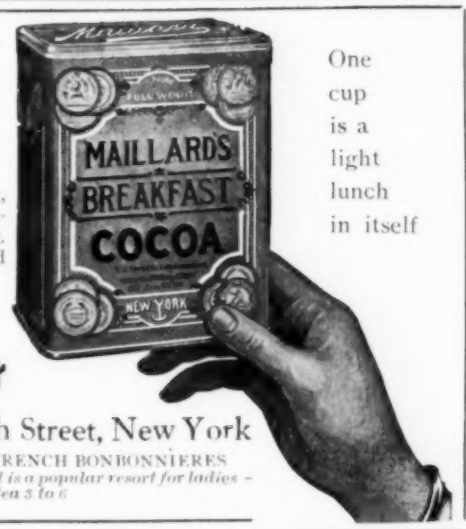

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SOCIETY

DIED

Harrison.—On Thursday, 15 April, at the residence of her daughter, Mrs. Arthur Turnure, 109 East 71st Street, Carolyn Farnsworth, daughter of the late Elon Farnsworth, of Detroit, and wife of Jared F. Harrison.

Hollister.—At Islip, L. I., after a brief illness, on Saturday morning, 10 April, Henry Hutchinson Hollister, in the 68th year of his age.

Soutter.—At Pomfret, Conn., on Tuesday, 13 April, after a short illness, Julia E., widow of the late James T. Soutter and daughter of the late James M. Brown.

ENGAGED

Avery-Kidder.—Mrs. Frank M. Avery, daughter of Mrs. John Terrill Clark, of Chicago, to Mr. James Kidder, of Boston.

Collings-Hall.—Miss Christine Collings, daughter of Mr. Crittenden Collings, of Cincinnati, to Mr. William Claiborne Hall.

Cronyn-Koempel.—Miss Madaleine Cronyn, daughter of Mrs. Emily Cronyn, of Brooklyn, to Mr. Edward Charles Koempel.

Dauchy-Migel.—Miss Margaret Dauchy, daughter of Mrs. Frederick W. Dauchy, of Brooklyn, to Mr. Julius A. Migel.

Dunston-Nicholas.—Miss Elizabeth Jeanne Dunston, daughter of Mr. John Dunston, to Mr. George Nicholas, Jr.

Emory-Ovey.—Miss Blanche Willis Emory, daughter of Rear Admiral William H. Emory, to Mr. Esmond Ovey, of the British Embassy, Washington.

Hewitt-Mitchell.—Miss Therese Hewitt, daughter of Mrs. Charles Bloomfield Hewitt, of Brooklyn, to Mr. John F. B. Mitchell, Jr.

Kobbe-Hollins. — Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald Vanderbilt Hollins.

McCormack-Day. — Miss Edna McCormack, daughter of Mr. Ira McCormack, to Mr. Irving Meade Day.

McLean-Gardiner. — Miss Rebekah McLean, daughter of Mr. Donald McLean, to Lieutenant J. De B. W. Gardiner, U. S. C.

Manning-Bonsack.—Miss Eleanor Goldsborough Manning, daughter of Mr. Joseph Thurston Manning, to Mr. Edwin Bonsack, both of Philadelphia.

Miller-Lanman. — Miss Ruth Miller, daughter of Mrs. Anthony Miller, to Mr. Huntington Lanman, both of Brooklyn.

Peabody-Ingalls. — Miss Mildred Peabody, daughter of Mr. James C. Peabody, to Mr. Harry Creighton Ingalls.

Richards-Townsend.—Miss Natalie Richards, daughter of Mr. S. Bartram Richards, to Mr. Joseph B. Townsend 3d, both of Philadelphia.

Richeson-Gambrill.—Miss Suzanne Giren Richeson, daughter of Dr. William Richeson, to Major William Gorman Gambrill, both of St. Paul.

Thurston-Goepel.—Miss Ruth Thurston, daughter of Mr. William H. Thurston, to Mr. Rudolph Goepel, both of Brooklyn.

WEDDINGS

Ames-Filley.—17 April.—Mr. John Stanley Ames and Miss Nancy Filley, daughter of Mr. McKinley Filley, were married on Saturday, 17 April, at Wellesley, Mass.

Edey-Armstrong.—14 April.—Mr. Alfred W. Edey and Miss Marion Armstrong, daughter of Mrs. D. Maitland Armstrong, were married on Wednesday, 14 April, at the home of the bride. Maid of honor: Miss Eloise Bond. Best man: Mr. Henry Eglington Montgomery. Ushers: Mr. William Webb Bell and Mr. Noël Armstrong.

Gerhard-Fitch.—17 April.—Mr. Albert P. Gerhard and Miss Emilie C. Fitch, daughter of Chief Engineer Henry W. Fitch, U. S. N., retired, were married on Saturday, 17 April in St. John's Church, Washington, D. C.

Graham-Smith.—17 April.—Mr. Edward Howland Graham and Miss Gladys Jacquelin Smith, daughter of Mrs. Laroche Jacquelin Smith, were married on Wednesday, 21 April, in St. Bartholomew's Church.

Marston-Vanderhoef. — 17 April. — Mr. Hunter S. Marston and Miss Mary A. Vanderhoef, daughter of Mr. George W. Vanderhoef, were married on Saturday, 17 April, in the Collegiate Church of St. Nicholas.

Maynard-Lefferts.—17 April.—Mr. Duff Green Maynard and Miss Caryl Lefferts, daughter of Mr. Frederick R. Lefferts, were married on Saturday, 17 April, in the Church of the Incarnation.

Ney-Beecher. — 20 April. — Mr. Paul Sprague Ney and Miss Bertha Bigelow Beecher, daughter of Mr. William C. Beecher were married on Tuesday, 20 April, in Plymouth Church, Brooklyn.

Pearl-Duncan.—15 April.—Dr. Frederick Warren Pearl and Miss Amy Duncan, daughter of Mrs. John Paterson Duncan, were married on Thursday, 15 April, in the Fifth Avenue Presbyterian Church.

Powel-Putnam.—15 April.—Mr. Samuel Powel and Miss Elsa Putnam, daughter of Mr. John Pickering Putnam, were married on Thursday, 15 April, in Arlington Street Church, Boston, Mass.

Richmond-Binney.—20 April.—Mr. Howard Anson Richmond and Miss Beatrice Binney, daughter of Mr. William Binney, Jr., were married on Tuesday, 20 April, in St. Stephen's Church, Providence, R. I.

Reeve-Roosevelt. — 17 April. — Mr. J. Stanley Reeve and Miss Katherine L. Roosevelt, daughter of Mrs. T. James Roosevelt, were married on Saturday, 17 April, at the residence of the bride, Boston, Mass.

Symington-Jenkins. — 19 April. — Mr. Donald Symington and Miss Elsie Hillen Jenkins, daughter of Mrs. J. Hillen Jenkins, were married on Monday, 19 April, in the Church of the Redeemer, Baltimore, Md.

Tailer-Brown.—14 April.—Mr. T. Suffern Tailer and Miss Harriet Brown, daughter of Mr. Alexander Brown, of Baltimore, were married on Wednesday, 14 April, at the residence of the bride. Maid of honor: Mrs. B. Howell Griswold, Jr. Ushers: Mr. Lytle Hull, Mr. George F. Baker, Jr., Mr. Ford Huntington, Mr. Benjamin Nicoll, Mr. Robert H. Russell, Mr. George J. Gould, Mr. George May, and Mr. B. Howell Griswold, Jr.

WEDDINGS TO COME

Catlin-Cassler. — 22 April. — Miss May Lansing Catlin, daughter of Mrs. Robert Catlin, to Dr. Edward Cassler; St. Alban's Cathedral, Washington.

Lazarus-Stern. — 29 April. — Miss Elsie Lazarus, daughter of Mr. Frank Lazarus, to Mr. Henry Root Stern; at the home of the bride's sister.

Kobbe-Livingston.—24 April.—Miss Olga T. Kobbé, daughter of Mr. Frederick Kobbé, to Mr. Hermann Livingston, Jr.; Church of the Heavenly Rest.

Lycett-Crothers.—24 April.—Miss Emily M. Lycett, daughter of Mr. Edward H. Lycett, to Mr. Stevenson Crothers; Church of Our Redeemer, Bryn Mawr.

Marckwald-Curtiss. — 24 April. — Miss Maude Marckwald, daughter of Mrs. Augustus V. Marckwald, to Mr. John Somers Curtiss; Trinity Church, Brooklyn.

Patterson-Moorhead. — 27 April. — Miss Julia J. Patterson, daughter of Mr. Stephen J. Patterson, to Mr. Turner Donaldson Moorhead; Dayton.

Ritter-Marsh.—24 April.—Miss Dorothy Vaughn Ritter, daughter of Mr. A. Howard Ritter, to Mr. Benjamin Vail Marsh; St. Clement's Church, Philadelphia.

Taylor-Rulon-Miller. — 29 April. — Miss Anna Richmond Taylor, daughter of Mr. J. Bonsall Taylor, to Mr. John Rulon-Miller, Jr.; Holy Trinity Church, Philadelphia.

Watts-McDougal.—24 April.—Miss Sabina Wood Watts, daughter of Mrs. George B. Watts, to Captain Douglas C. McDougal; Church of the Heavenly Rest.

INTIMATIONS

Claflin.—Mr. and Mrs. Arthur B. Claflin and Miss Claflin will leave Lakewood for their country house at Southampton, L. I., in June.

Crocker.—Mr. and Mrs. George A. Crocker will go to Locust Valley, L. I., next month for the summer.

Gambrill.—Mrs. Richard Gambrill has sailed for Europe.

Griswold.—Mrs. Chester Griswold will pass the summer at Southampton, Long Island, and will take possession of her place there early in June.

Hewitt.—The Misses Hewitt gave a reception and theatrical on 20 April.

Kane.—Mrs. Theodore F. Kane has arrived from New York for the season.

Keller.—Mrs. Arthur I. Keller, of New York, is stopping with her father, Mr. A. Livingston Mason.

Kingsland.—Mrs. George L. Kingsland, Miss Ethel L. Kingsland and Mr. George L. Kingsland have sailed for Europe. They will remain abroad all summer.

Martin.—Mr. Frederick Townsend Martin sailed for Europe on 20 April. He will remain abroad until the early autumn.

MUSIC

THE LAST OF THE OPERA SEASON

There are no tasks more thankless than trying to satisfy a public in the matter of opera. The Metropolitan Company closed its season last week after a post-season, and now the organization, minus the great Caruso, is giving a sample of its wares to Chicagoans and others who appreciate the most expensive form of musical entertainment we know. The present season has been one of sterling excellencies with a new active management in the personalities of Gatti-Casazza and Dippel, who have been on dress parade. With so well established and perfect an organization as the Metropolitan Opera Company there are many men who might take upon themselves the managerial duties without any concern other than that of engaging able understudies to look after such details as rehearsals, appointments, transportation affairs and a few other business details which are present in any undertaking. In other words, the work of any man or men operating the Metropolitan Opera House has been tremendously lightened by what has been accomplished by preceding directors.

When Maurice Grau retired from the operatic field, he left a magnificent machine at the Metropolitan Opera House. The fruits of his years of labor and experience were left to bloom and prosper, and the succeeding managers have found that Mr. Grau was an expert in his business. A very large part of Heinrich Conried's success was due to the blazing of the trail by the astute Maurice Grau. Contracts made previous to his inception gave Director Conried the best of the pick of the world's great artists. A corps of trained men in every department—from the back to the front of the house—was waiting when he arrived, and yet he found trouble perched insolently on his desk when he raised the roll top for the first time. It is just so with Messrs. Gatti-Casazza and Dippel. They have inherited some valuable assets (and some undesirable ones, due, in part, to the fondness of Herr Conried for engaging more singers than possibly could be used) ,and with the experience which Mr. Dippel was able to bring into play, because of his association with the Metropolitan Company for many years, the start bore evidences of being auspicious. After the friction between Gatti-Casazza and Dippel, which put the former in undisputed authority, affairs ran more smoothly.

Now, with the season finished, the majority are asking themselves "was it as great a season as others have been?" The consensus of opinion will undoubtedly be, in its entirety, that other years have yielded higher artistic achievements. The continued indisposition of Caruso was a hard blow, as he is the chief asset of the company. His voice has not been right for months, and the question agitating the public now is whether it will be next year. Then the new operas produced were of the sort classed as interesting but not important. Even the novelty—and sensational effect—of such an opera as Salome was not offered. A fine dramatic soprano, Emmy Destinn, was heard, and Amato, one of the best baritones this country has had, did his full share. But beyond these two no other new singer displayed equal vocal equipment, although many new singers made their initial bows before critical New York audiences. The American operas, which the directors promised would be forthcoming, failed to materialize, and this caused a distinct disappointment. Yet despite all this, no better opera was given anywhere than that heard at the Metropolitan. There can be no denying the great array of principals there; the great orchestra; the great leaders, whose efficiency was enhanced this season through the coming of Toscanini, a great conductor; and the great ensemble. The Metropolitan has that indefinable something which gives weight and class to its performances. When you hear a work there you feel that it is "grand opera." The fact that both Gatti-Casazza and Dippel have been re-engaged for a term of years would indicate that the directors of the company are satisfied with what they have done. At all events they have made an excellent start, and they are responsible for a number of improvements which have been discussed in these columns during the season. Another year we shall expect them to do more.

A few days ago Enrico Caruso, the greatest tenor of them all, sailed away for Europe to rest. He will not sing this season at Covent Garden, or anywhere else, but take care of himself and prepare his voice for the coming year. Everywhere the question is asked: "Has Caruso lost his voice or, if not, is he losing it?" No one, just now, can tell. It is ridiculous to read the columns of unintelligent comment in the daily press about Caruso's wane as a singer. At this time it is impossible to tell exactly what the state of his voice is. He took cold, and this, in addition to singing too frequently and giving his voice without reserve, has caused the present let down. I remarked a year ago that unless Caruso stopped singing with such lavishness he would pay the penalty. He never has saved himself. His is a wonderful voice, and it has never failed to respond to any demand he made upon it. He was a singer by the grace of nature, and he was not stingy with his gift. The chances are that all he needs is a good rest. It would be truly sad if this tenor—who really should be in his prime now—were to have his voice impaired. Let us hope that he will return in the autumn the same Caruso, so far as voice is concerned, that he has always been.

PAST CONCERTS

Clemens-Littlehales.—A recital was given at Mendelssohn Hall on Tuesday evening, 13 April, by Clara Clemens, contralto, and Lillian Littlehales, 'cellist.

PROGRAMME

I.

(a) Ah, Mio Cor.....Haendel
(b) Oh Cessate.....Scarlatti
(c) Sebben' Crudele .....Caldara

Miss Clara Clemens.

II.

(a) An die Musik.....Schubert
(b) Intermezzo .....Schumann
(c) Frühlingsnacht ..... "
(d) Zueignung .....Strauss
(e) Wasserfahrt .....Gabrilowitsch
(Dedicated to Miss Clemens.)
(f) Heimliche Aufforderung.....Strauss

Miss Clemens.

III.

Sonata.....Johann Ernst Galliard
(1687-1749)
Largo—Allegro—Andante teneramente
—Allegro spiritoso.

Miss Lillian Littlehales.

IV.

(a) Ariette Oubliée.....Debussy
(b) La Mandoline..... "
(c) Les Roses en Bracelet.....Hahn
(d) Le Thé .....Koechlin
(e) Serenata .....Mascagni
(f) Amore .....Tirindelli

Miss Clemens.

V.

(a) An Island Sheiling Song.
Marjorie Kennedy Fraser
(b) Mo-lennav-a-chree....Helen Hopekirk
(Words by Fionna Macleod.)
(c) Evoë.....Hubert Bath
(Words by Fionna Macleod.)
(d) When the Swallows Homeward Fly.
M. V. White
(e) The Danza .....Chadwick

Miss Clemens.

VI.

(a) Der Spielmann.....Hildach
(b) La Visione.....Vannuccini
With 'cello obligato.

Miss Clemens and Miss Littlehales.

Wuellner.—Dr. Ludwig Wuellner gave a song recital at Carnegie Hall on Saturday afternoon, 17 April. A partial list of his songs is given below.

Nachtstück (Mayrhofer).....Schubert
Der Kreuzzug (Leitner)..... "
Der Atlas (Heine)..... "

Dr. Wuellner.

Sonate for Pianoforte—C Major.....Mozart
Allegro—Andante—Vivace.

Coenraad V. Bos.

Die Mainacht (Holty).....Brahms
Nicht mehr zu dir zu gehen (Daumer) "
Kein Haus, Keine Heimat (Hahn) "
Sonntag (Volkslied) ..... "
Salamander (Lemcke)..... "
Tamdourliedchen (Candidus)..... "

Dr. Wuellner.

VOGUE
MILLINERY SUPPLEMENT

PICTURESQUE MODEL BY GEORGETTE

MANY BY-GONE PERIODS CONTRIBUTE TO THE SEASON'S MODE IN MILLINERY

THE styles are as varied as they can be, the headgear of epochs long past being more or less faithfully copied. Thus we can see a swagger Henri III or Henri II hat with bold, masculine outlines in close proximity to a dainty, soft-looking Charlotte Corday affair, or a quaint little Merovingian shape of mediaeval cut beside a stunning picture hat à la Watteau, or an 1850 poke bonnet.

The large Louis XV, or Rococo hats, as they are sometimes called, are very much in demand, and have created quite a vogue, on account of their simple, soft contours and the lovely color effects in which they may be developed. There is one model on this order, a recent Pouyanne "création," which is delightful in the clever blending of the softest of tapestry tones, dull rose, faded blue and mauve, and the most delicate green tones imaginable. The shape is of natural-colored leghorn in a soft beige, with a dull yellowish undertone, and it has the original Louis XV outlines: a huge, bowl-shaped crown, of sufficient hight so as not to make it appear bulky, and a wide brim, a trifle depressed at the sides, and slightly more so in the centre front and back, in true "bergère" fashion. A soft chiffon twist in the delicate blue of the hydrangea is loosely draped about the crown, in deep and shallow folds, and it forms a most effective background for a big touffe of full-blown and half-open roses in all imaginable soft tints, tied up with velvet pansies, heliotropes and forget-me-nots, and artlessly posed over the centre front of both crown and brim. A fine garland of lilac leaves trails about the crown, and apparently holds the folds of the chiffon in place, producing an absolutely charming effect.

A model from Marie Louise shows as garniture a panache of full-flued, pompon-shaped ostrich tips in pure white, with a slender "gerbe" aigrette of white crosse and paradise shooting out from the centre, and this is caught down in the centre front of the crown, a large cabochon of carved jet (in a handsome Oriental design) concealing the stems.

The hat on which this startling trimming is disposed is a large black leghorn with bold, wonderfully pronounced contours, and it consists of a tall "pain de sucre" crown of great width at the base and queerly flattened out at the top, and a broad brim, which droops at the back, right side and part of the centre front; the remainder of it is rolled up to form a narrow, rigid little revers.

No less dressy and becoming is another model from Marie Louise, a large, picturesque cape-line shape of fine horsehair, in a vague, subdued, light tone of turquoise morte. The brim's contours are handsome, and it attains increased width on the sides, where it droops very slightly; in the centre front and back this drooping tendency is a trifle more pronounced, causing the hat to overshadow the eyes, and come deep over the head of the wearer at the back, when adjusted. A soft satin facing in a deeper tone of turquoise morte finishes the under side of the brim.

DESCRIPTIONS OF ILLUSTRATED MODELS

PAGE 755

THE best features of the new season's dress hats are shown in the stunning Georgette model pictured in this illustration. The shape, of fine sulphur-colored hemp, is a faithful copy of an eighteenth century hat immortalized by Romney; it has a round crown of moderate hight as well as circumference, the main purpose of which seems to be to furnish an effective setting for the garniture, and a brim which boasts the most imposing of contours. It drifts down from the base of the crown in a wonderfully soft movement, noticeably increasing in expanse at the right side, and its outer edge is carelessly curved upward at both sides, thus interrupting the symmetry of outlines, and creating a charmingly artistic silhouette. The smoothly applied faille facing and the lovely contrast its soft wistaria tone produces with the clear, rich sulphur color of the hemp is also exposed by this treatment of the brim. The trimming, which is effected by a number of superb ostrich plumes of choicest quality, shows the same clever combination of sulphur and dull mauve, the former by far the more prominent. The exquisite plumage is built up high on the left side of the crown, forming a huge mound, and from this point tumbles over the top and side of the crown.

QUAINT LITTLE EMPIRE HAT BY CARLIER

PAGE 756

All the grace and quaint originality of the Empire period is embodied in the smart Carlier model reproduced on this page. Paille chardon (novelty straw of the same satiny gloss and delicate texture as the thistle-blossom) in a deep, rich tone of moss green was employed for making the unique shape, which consists of a tall "côte de melon" crown, and a brim, slightly wider at the sides, curved up and dented in the centre front, and drooping throughout its circumference, creating outlines of exceptional loveliness. The garniture brings out all the advantages of its contours to the fullest extent. There is a torsade of wide, black velvet ribbon, which encircles the crown, and is tied to form a coquettish little bow at the left side, and the graceful long streamers that are inseparable from this style of headgear. The outer edge of the brim is ornamented with a series of singly applied little roses in Rococo tints—soft antique blue, vague lilac-color, dull rose and framboise pink, delicate willow and lichen green, and mauve of exceptional softness of expression. These tones blend charmingly, the one into the other, and look lovely over the somber green background furnished by the hat, and in association with the rich, deep black velvet ribbon trimming, which accentuates their delicacy and grace.

PAGE 757

UPPER LEFT.—Hat of novelty straw in bois joli, a beautiful shade of old rose, with a self-tone quill at the right, held in place by a straw bow. The underside of the brim is faced with light blue straw.

UPPER RIGHT.—Smart walking hat of gray novelty straw with pipings on the brim of rose-colored straw and two broad quills in old rose and gray.

CENTRE.—Poke hat of fancy braid in light blue faced in a darker blue. The wide crown band and flat bow in front are of black velvet.

LOWER LEFT.—Black turban of novelty straw, trimmed with black ribbon velvet and tiny green roses.

LOWER RIGHT.—Hat of rose-colored straw with the brim dented at the middle front. It is faced in black straw and trimmed with a black velvet crown band and curved quills in taupe shading into rose at the ends.

PAGE 758

UPPER LEFT.—This Lewis model from Renard's is notable for its chic outlines and its exquisite garniture. It shows a shape of pressed, fine leghorn (in the natural, clear tint of yellowish cream), large enough to be becoming, but not exaggeratedly so, and harmonious in every detail of crown and brim. The former is tall, slender, and quite rigid, and has the same circumference throughout its hight, and the latter droops softly from it on all four sides, but has the outer edge deftly rolled up, which produces a charming profile line, and relieves crown and brim of their rather too pronounced correctness and symmetry. It also exposes the facing, a smoothly applied, glistening satin in jet black. The trimming more than makes up in softness of expression for what the shape lacks. It consists of an entire bird of paradise, the head and breast in gorgeous tints of burnished orange, copper and golden brown, and the tail feathers a tangled mass of softest cream, white and pale primrose shades, and it is so arranged over the hat that the entire crown is swathed, thus gaining in hight as well as circumference.

UPPER RIGHT.—The stunning effect that can be achieved with the aid of fine ostrich trimming cannot possibly be better demonstrated than in this model of Reboux's. The shape is developed from fine pressed yedda in a light tone of citron (a clear, translucent tone of greenish gold, rich and beautiful), and its outlines bear close resemblance to the original Trianon shape made famous by Marie Antoinette. The crown is very large in circumference, but scarcely over medium hight, and the broad brim droops softly from it on all four sides, but is tilted up at the right side, forming a narrow, exceedingly graceful little revers. The trimming imparts its marvelous softness and beauty to the entire ensemble, and still adds to the loveliness of the outlines. It is effected by a "flou" mass of irregularly long, very full, and slightly curled ostrich plumes piled at random over and about the crown, and built up in a high mound at the right side. The magnificent plumage comprises the entire gamut of citron tints, from the deepest, which is almost a dark bronze, to the lightest, which borders close on lettuce green, and its clever arrangement is wonderfully in keeping with the entire character of the hat.

LOWER.—In the handsome Heitz-Boyer model here illustrated the latest novelty in shapes is demonstrated: the St. Cyr. This is a very large affair, with bold, sharply defined outlines, showing a bowl-shaped crown of minor importance, and a brim of vast expanse, pressed down in the front and back, and raised in a dashing curve at both sides, where the width is increased. The material employed for developing this model is fine-grained Milan in the vague gray-green tone of rock moss, and the garniture shows the same shade in a number of medium and darker tones, combined with pure, glossy white. This garniture, while it appears surprisingly simple, is just the thing to accentuate the unique beauty of the contours. It consists of a comparatively short, but exceedingly broad ostrich plume in pure white, which is posed over the front of the crown, and following its every movement, drooping over to the back of the brim, and this is supplemented with a graceful, straggly touffe of novelty aigrettes (goura, crosse and heron) in tones of lichen green, which issue in every direction from the quill of the plume, mingling their long, silky strands with the exquisite ostrich flue. The right side of the hat is untrimmed, and the profile line created by the association of crown and brim is clearly exposed to view.

TAILORED HATS FOR SPRING

FROM PHIPPS

FOR DESCRIPTIONS OF HATS SEE PAGE 756

RECENT MODELS BY LEWIS, REBOUX AND HEITZ-BOYER

FOR DESCRIPTIONS OF HATS SEE PAGE 756

Photograph by Histed

MRS. EDWARD HOWLAND GRAHAM

NÉE GLADYS JACQUELIN SMITH

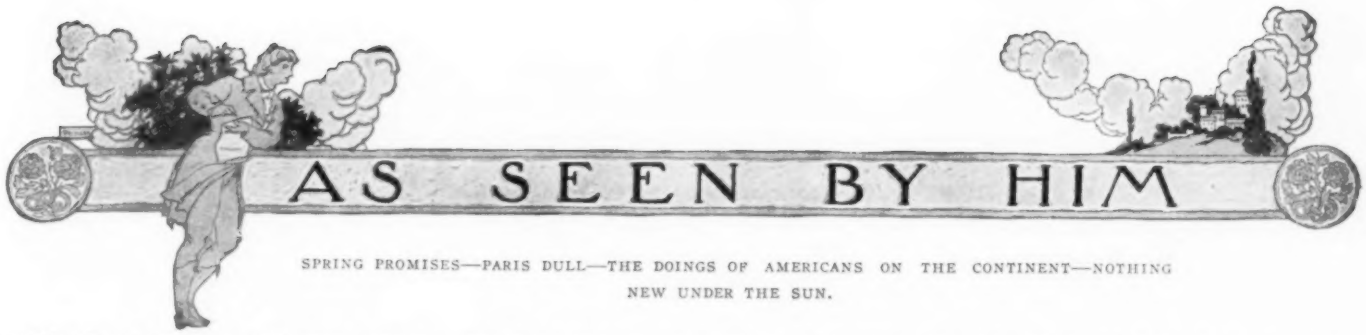
Daughter of Mrs. Laroche J. Smith. Miss Smith and Mr. Graham were married in St. Bartholomew's Church, 21 April

HE WHO DOES NOT CONDEMN CONDONES

ONE of the most disturbing features in connection with the many decadent productions that have been disported on the metropolitan stage this season, to the financial enrichment of certain amusement purveyors, is the fact that they have been attended by thousands of respectable young girls, either with the sanction, or in the company of, their parents or guardians. That those responsible for the proper guidance and moral development of young women should be thus willing to subject them to the morally miasmatic influences of comedies and operas that exceed in grossness and vulgarity anything ever before brought out in the respectable theatres of this country indicates such a general lack of ethical, as well as thetic qualities, as makes even the most liberal minded sigh for a return of the ascetic Puritan spirit which so sternly repressed certain forms of wrongdoing.

Since nothing is at the moment in greater need of purification than the stage itself, the dependence Miss Jane Addoms acknowledges that she is placing upon it morally to train and uplift the world, seems, to say the least, a bit fantastic. It is the theatregoer, not the manager, the playwright or the actor, who is most to blame for every sin against decency committed upon the stage, for amusement purveying is an undertaking which, in common with all other commercial enterprises, depends entirely upon the public for support, and consequently knows no law, so far as audiences go, except that of demand. When daringly salacious scenes, songs and tableaux are wildly applauded, not only by evening audiences, but at matinees where women predominate, the manager may quite naturally be expected to conclude that his production is not morally offensive to the community, and yet, to the shame of the decent classes, the only demand for a censorship has come from a group of amusement managers, who for some time past have been individually endeavoring to keep their show houses free from objectionable displays.

What a deterrent effect even one influential person can have on stage productions was shown last season, when, owing largely to the opposition of the daughter of a director, New York was spared the disgrace of a most objectionable opera, and had the directorate of another house included among the members of its several families one or two such conservers of morals this season also the city would have escaped the hideous spectacle of a disgustingly realistic presentation of debased womanhood. To come into contact with moral pitch visually or orally is defiling, and to sit through one suggestive play, except for the purpose of protesting to newspaper, police department, priest or minister in an effort to stir up indignation against it, is to consent to defilement. This is a matter in which whoever does not condemn, condones, and to condone immorality is a ghastly business for the citizens of any Christian country to be engaged in.



SPRING PROMISES—PARIS DULL—THE DOINGS OF AMERICANS ON THE CONTINENT—NOTHING NEW UNDER THE SUN.

SOft airs are being wafted over Hillsley. One can shut his eyes and listen to Grieg's Spring Song and almost hear the grass and the herbs growing. There is that indefinite grayness in the atmosphere which tells of the vernal season. A few days of more than ethereal mildness and the entire countryside will come out in its late April dress of green. Many of us have gone to Europe. And I must say that unless one has a country place in which to take a supreme interest, the months of March and April should never be passed in the neighborhood of New York. The climate is beyond bearing at that time, as the wind blows hot and cold in a day. There is little of promise for society except the coaching parade, and I do not think that will be very brilliant. Each ship takes away quite a list of well-known people who want to be in Paris for May and in London for June.

In Paris, I hear that the American colony is more or less depressed. A few have taken their motors and fled towards Italy and the south. The best season at Cannes comes after Easter. Paris itself is dull. King Edward comes back to London, his capital, but reports about his health are varied. May marks the opening of the opera season in dingy Covent Garden. All the familiar Americans will be there—Mrs. Ronalds, Princess Hatzfeldt, Mrs. Potter Palmer, Lady Newborough, and Mrs. Whitelaw Reid. By the way, I said at least a fortnight ago that the King had expressed a wish to be godfather to the Ward boy, the son of John Ward who married Miss Whitelaw Reid. The newspapers have copied my information and are glorying in it. It is a mere complimentary form.

Newport Season Promises to Be Quiet

I see that Mrs. Oliver H. P. Belmont has sailed for Europe and that the Duchess of Marlborough, her daughter, will join her and go to Paris with her, and it is also on the cards that in June, Sunderland House, in London, will be thrown open and the Duchess will entertain, with her aunt, Mrs. Tiffany, as chaperon. There is little hope of the Duchess coming to Newport. This is a yearly promise, never fulfilled. Mrs. Belmont has had Marble House renovated, as she is accustomed to do, every two years, but the famous long-promised visit of the Duchess for the summer seems as far away as ever. And as for one of the Princes of the Imperial House of Hohenzollern coming to Newport, the idea is preposterous. In fact, I hear that Mrs. Kernochan, who is one of the standbys, will not be there this year; that the Mortimer Brooks will close their house; that the Twomblys will remain in Europe; that Mrs. John Jacob Astor has no intention of going there; and that the place will also be quite bereft of Vanderbilts. There will be many western and new people, and perhaps that will account in part for the old villa owners not caring to pass the summer there.

The sun of Newport is disappearing on the rim of the horizon, the principal trouble seeming to be the servant question. The very mention of Newport to a servant appears to be demoralizing. The wages asked are out of all proportion to service required. The chauffeur has made a complete revolution in servants' hall. No more do the six-foot, or less, imported gentlemen of the plush exercise their charms upon the feminine Mary Jane or Bridget susceptibilities. It is the chauffeur or no one. Many of the householders fear to have in their employ the chauffeur as at present developed, as he is often an insolent, careless person who imagines himself a personage. He continually keeps his master in hot water. I know of fifty villas remaining closed, and this is quite an item at Newport.

Old Esprit Lacking

Although for May the monde assembles at Paris, there is a lack of the esprit of old. Something is wanting. The coming together seems chiefly inspired from an impulse commercial. The women crowd the shops where the hats are more aggravated than ever and the gowns are less artistic than they have been for many a day. The restaurants are frightful in price, and although we revel in the delicacies of the Parisian cuisine, yet when we get over we think of the nice things we have in America. It is true that at home, shad is becoming a rarity, yet we get so tired of the Parisian menu. Spring lamb all the time, and the eternal poulet and the asperges en branches and the fruit at ruinous figures. There are the early vegetables, and the artichokes are delicious, but one cannot live as a vegetarian. The theatres seem given over to the abnormal. The Scandale, a rather dreary comedy, succeeds the Foyer. At the music halls the revues are beastly, I hear, and the main attraction seems to be women weighing about two hundred and fifty pounds and about six feet high. A friend writes me this, from an experience of last week at La Cigale, one of the Montmatre cafes concerts.

Misadventures of Some Well-Known Women

The eternal tea at Ritz' becomes a bore after a time, and while one's womenkind enjoy the sights of the Rue de la Paix, men yawn and sigh for pastures new. Bridge, bridge, bridge!—this seems the call of the American settlement. Our beautiful compatriot, the Duchess de la Rochefaucauld, is still in the deepest grief at the death of her only child; Mrs. Griswold Grey an invalid from her motor accident; the pretty Miss Agnes Blackington still suffering from the injury to her ankle, and obliged to have her limb placed on pillows, and giving bridge luncheons and teas to only a few friends, while Madame de Weert, Mrs. Edward Gwynne and M. Sonnenberg are motoring through the south. Alfred Vanderbilt exhibiting horses at the Hippique, and the Henry Whites celebrating their daughter's engagement to a German officer at the Embassy, may complete the catalogue of the diversions of the colony. Mrs. Charles Carroll and Mrs. Plus Moore are in Paris, but not entertaining much, and the de Rougemonts are at their country home. I hear that among the Americans at the hotels are Mrs. Belle Neilson and Mrs. Ogden Goelet. Robert W. Goelet has bought a French chateau and has been completing the arrangements of the transfer. Mrs. Hayden is in Italy, and the Paynes are in town, but not entertaining. There is a new beauty who has taken the place of Cavelieri, the prima donna. This latter personage is somewhere in the far south, and friends from America are trying to close an episode which promises to be one of the most sensational of the century.

Him's Doll Is Stuffed with Sawdust

And here you have the bill of the play. The actors are all well known, but this year, even more than ever, they seem to lack originality. In fact, we are all victims of routine. We do the same things, year in and year out. We prescribe a certain rule of life, and we follow blindly its precepts. I often wonder how the writers on fashionable topics find their material. Even the shop windows present, season after season, similar offerings. Now, after the Easter, we have a remembrance of forced azaleas in painted pots, of tulips and St. Joseph lilies, of sugar Easter eggs and rabbits. We eat the paschal lamb, the planked shad, the brook trout, the soft shell crab, the asparagus and the strawberry, and we must go to Atlantic City or Lakewood or the Hot Springs of Virginia, if we do not sail for Europe. Our life is cut and dried. Perhaps it is better thus. It is our safeguard, but so much of it is a mighty bore. One man thinks of something a bit different and we follow like sheep.

The Call of the Wild—Convention's Chains.

Yet in the early spring, with the awakening sap stirring in the very fibre of the wood; with the birds of the air building their nests after seeking their mates and winning them; with the rains of heaven sweeping over the land and the winds laughing in the very joy of debonair delight; and the streams loosened from ice shackles rushing to the sea, singing as they flow new songs of life and of love, and the whole universe atune, the world is a-Maying, and we, like restless steeds, champ at the bit, paw the ground and would be off, anywhere, anywhere. Our very souls are crying out for liberty and for the fling of it all. But we must not, we must not. It is time to dress for dinner, and the butler will soon be ready to announce the guests. Let us descend to the drawing-room and greet our hostess and receive our envelope and march down, with the fate which the ingenuity of our gracious entertainer has bestowed upon us—based on such brilliant and on such disinterested motives. Here are the same accessories, the candles, the flowers, the perfect service, the well-known decorations, the cautious menu. How safe we are, and, oh, how wonderful are thy uses, O Mighty Convention!

PARIS

(From Our Own Correspondent.)

Yesterday when the sun shone bright the flower barrows, standing on the street corners and on each side of the great steps of the Madeleine, sent out a promise of spring in the damp fragrant odors of dark hued violets and valley lilies. Marking the passing of winter were the costumes women wore in the smart streets and squares, these being in pale colors, heliotrope, willow green, dull blue and old rose. Furs dragged uselessly over one's arms. Hats, large and small, bloomed in exotic fruits and strange hued flowers, or waved splendid feathers quaintly bowed with ribbon.

Free from the usual babel of voices, and where the world of foreigners does not often penetrate, is a favorite tea room of mine. At "five o'clock" it is gay with flowers, lights, softly shaded, and attractive with white draped tables. There is music for music lovers by a red-coated band. Smart young French women, mothers with demure-eyed daughters in their train, and swagger men, come here and quickly fill the favorite seats, which are red covered sofas ranged around the walls before little tables, for from this point of vantage one sees tout le monde, but soon all the chairs about the little tables in the centre of the room are filled. Quietly they listen to the music. Between the pauses there rises a pleasant hum of low voices until the first notes strike again.

SEEN AT AN EXCLUSIVE TEA ROOM—MUSTARD COLORED SHANTUNG COSTUME—CERISE CLOTH WITH GRAY AND WHITE BUTTONS.

SMART SHANTUNG GOWN

A smart woman is no end chic in the afternoon gowning of the present day, I thought, as I regarded a pretty woman sitting near me in this tea room yesterday. She wore a tailored costume of mustard colored Shantung, the new heavy variety, like nothing heretofore seen, woven with a round, smooth cord and of lustrous surface. Across the sides and back the short skirt was hung in flat-pressed side plaits, two or three inches wide. The front was plain. After the style of a man's dress coat the collar and revers of the long coat were finished, faced with silk matching in color. The fronts not quite meeting were held together by silk covered buttons thrust through holes on each side and connected by twists of ribbon three or four inches in length. Inside I could see a waistcoat of white corded silk formed of two wide pieces lapped low, with ends falling a little below the belt line. Her large hat, with one side of the brim turned up close to the high crown, was light, airy, like a settling smoke cloud, all of misty, smoke gray tones in fine meshed tulle. A buckle of smoke gray silver held a waving bunch of Mephisto plumes. The only color was a bunch of violets pinned to her coat lapel. A costume of cerise cloth showed a spring fancy in pipings, facings and buttons of gray and white silk, striped. The only closing was at the neck, achieved by a cravat of the striped silk tied in a smart bow.

COAT OF TAN WOOL

Smartest of all was a costume I had admired only a few days earlier at Bechoff-David's. The jaunty coat was a short, box affair of coarse, tan colored wool. It closed a trifle diagonally on the bust fastened by three slender, oblong nickle buttons. There was a flat collar and small upturning cuffs adorned with a few coarse embroidery stitches of tan colored wool, placed effectively. At the slope of the neck closing, opposite the buttons, was an odd twisted bow of heavy Oriental tan silk, with large, irregularly placed brown and blue dots. The short skirt hung in a few wide plaits, set in clusters. Tan colored ribbon bows, set with square gold buckles, fastened the brown shoes, worn with open-work stockings that matched the ribbon. Blue silk showed in the lining of her whole wristed gloves as they fell over her hands. The whole costume had an air of absolute novelty.

Pale Violet Serge Costume—Paris

PALE VIOLET SERGE COSTUME

One of the prettiest of the spring-time colors is a sweet pale violet. This, in a coarse soft serge, is made into such a swagger costume! The bell shaped skirt and long, loose hung coat are trimmed only with stitching and a few large and many small buttons covered plain and flat with light gray silk. Under the round flat collar, faced with gray, is passed a long gray silk cravat tied in a bow. Worn with it is a high crowned, wide brimmed Directoire bonnet of gray straw trimmed with a twist of violet silk, and a mass of pink roses.

NEW BODICE EFFECTS

I have written before in these columns of the enchantments of Beer's unlined evening corsages, cut extremely low over the high necked under-corsage of one thickness of mousseline de soie. A second charming invention of this house, in the same line, is a low cut lining of fine white English embroidery. Of course, in appearance, it is exactly like an ordinary corset cover, or chemise top. Worn next the skin it is fitted with greater exactness. The a'jour work is softened a trifle by one thickness of white mousseline de soie.

Also with its bodice made over one thickness of this soft transparent material is an evening gown by Bechoff-David, made of mat black crepe. A long pointed tunic edged with a deep jet and knotted silk fringe is draped high on one side. It mounts a few inches above the belt to form the drapery of the bodice; dragged to one side, it is held in scant fulness by a line of three large jet plaques. A chemisette of white net dotted with pinheads of jet has tight short sleeves. Jet nail heads, the size of one's finger nail, edge the sleeves and border the neck.

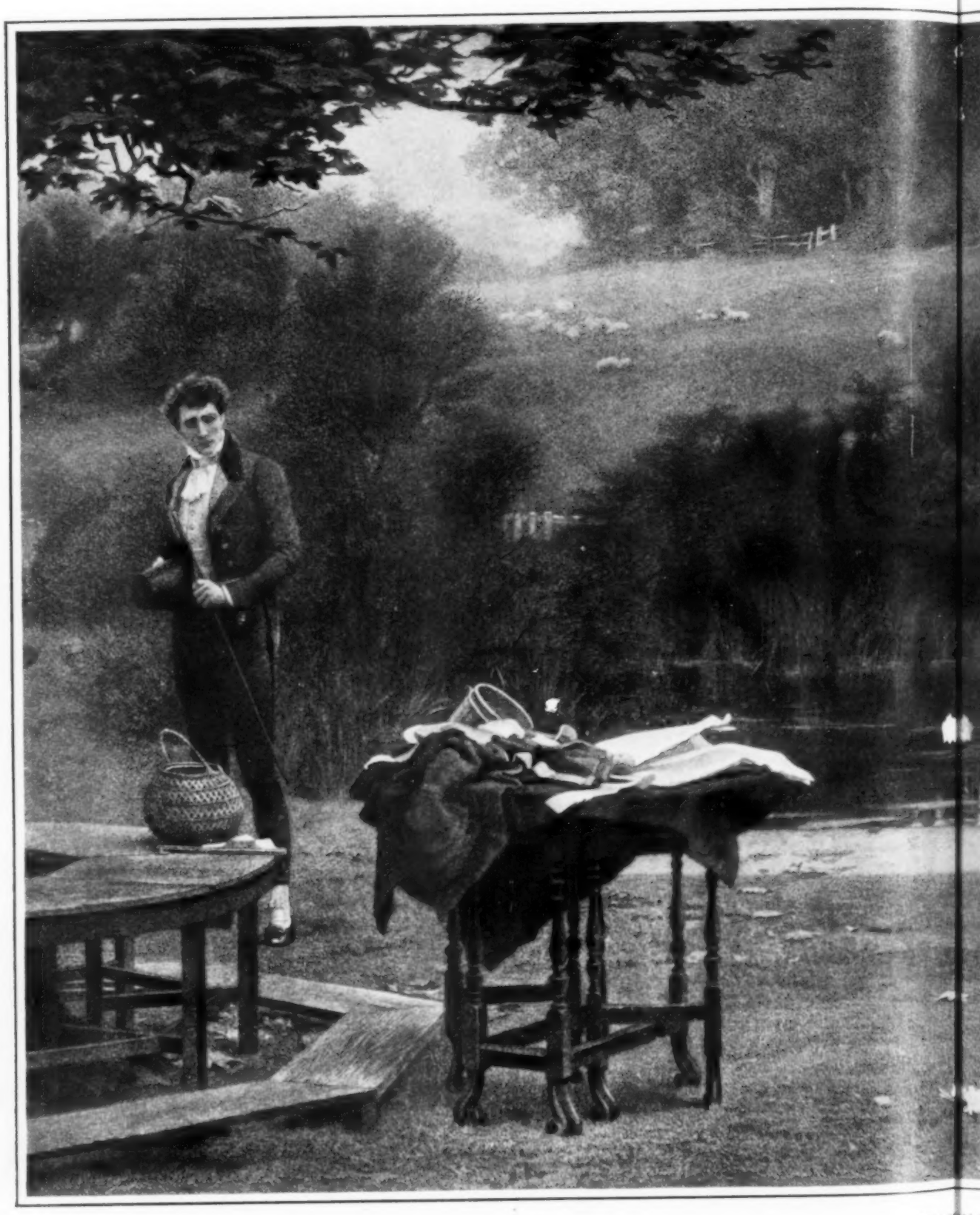
FRANK COLORS IN GOWNS

New gowns shown in the reception rooms of Maison Beers show a rich fancy in their wealth of color, colors franker—more daring—than are often seen in Paris. The head of the house since the death of Monsieur Beer, and long his pupil, the new director, avows his love for gay warm shades like Italian red, the opalescent greens of absinthe and the brighter green of Chartreuse. A real artist in his handling of colors, under his hands the brightest tones are softened and subdued marvellously.

The product of his imagination, a long tunic of smoke gray silk voile bordered and edged with steel and pearl embroidery, is hung over a purple dotted, white foulard, the dots set far apart. Paler silk beautifies the corsage. Smoke gray, hung over a bright coral colored gown, is embroidered heavily with gay colored silk threads, subdued by gold and silver and cream colored silk in long raised stitches. The neck is collarless and the sleeves reach just below the elbow, as shown in the middle sketch of the group on the opposite page.

NEW MODELS BY BEER AND BECHOFF-DAVID

SEE TEXT, PARIS



A PEACEMA

ENGRAVED FROM THE ORIGINAL PICTURE, PAINTED BY MARTIN

Courtesy of William

PEACEMAKER

Y MARCUS STONE, R.A., EXHIBITED AT THE ROYAL ACADEMY, LONDON

ner of William Clausen

WHAT SHE WEARS

COLORED CLOTHS IN FAVOR—COATS NOT SHORTENED—SHANTUNGS AND OTHER ORIENTAL SILKS POPULAR—THE STOLE AN IMPORTANT DRESS FEATURE—WHITE PONGEE SEVERELY MADE—EFFECTIVE USE OF GREEN EMBROIDERY ON A COAT

You may be told that every style of tailor-made costume is now worn, but truthful reports by good observers all agree upon the fact that the everybodies who pass on the Avenue are wearing coats and skirts of colored cloths. Tailors are turning out three-piece suits in greater numbers than heretofore, but that is a matter of detail—the outdoor effect is of two only, so far. Buttons retain their popularity, and no doubt will, the majority being self-covered. Coats retain, too, the same proportionate length, the wearer's hight answering for the difference. Yet were one to add that the monotony is wearisome, that remark would be far from the truth, for, strange to say, no two are exactly alike. Colors vary because of the many furnished by the modish manufacturers of the day, for one thing; so that though we may call them by the same old names, the shades are totally unlike. Women's figures and the effect of tailors' fittings give an endless variety as well. So it is that all this goes hand in hand with the countless ideas of "make-up" which individual tailors cannot help expressing in their work, thus preventing anything like sameness.

COATS INDISPENSABLE

Never were coats so much a condition of fashionable necessity as now. Giving an order for a spring suit without a coat means a failure in results. One may order a simple affair, or a very ornate one, and be distinctly in ultra modish style, although it was rumored some weeks ago that the latest change in models would see coats shortened considerably, a suggested change which many welcomed. The hats forbade any such change. A big hat and a short coat would be even more absurd than the present styles are.

ORIENTAL SILKS AND BRAIDING

Shantungs and colored pongees—in fact, all this large output of so-called Oriental silks of natural tint or dyed—promise to be the most popular fabric for the entire summer wear, they repeating the gown and coat fancy of the moment. Those pale or vivid pinks, blues, yellows, old-rose or mauve in the series are set apart for the long-skirted, very dressy coat gowns, as well as for the two-piece affairs, while princess styles are sure to claim their representation as well. Soutache braiding is the favorite trimming embellishment, and it suits the material better than aught else, as was in evidence at one of the prominent maker's yesterday. Some woman's outfit was being packed, in which three such gowns entered.

PINK COSTUME

One in old-rose—a princess—had its bodice well covered with soutache of an extremely fine silky sort, while a stole line wrought down the front of the skirt in slender verticals had a block-like figure at the bottom. The rest of the skirt was untrimmed. Only on the bottom of the elbow sleeves was this solid soutache work seen. A match-colored net sleeve, on which soutache rings were spaced off regularly, having been added to each sleeve, the long arm lines were maintained.

COSTUME OF WHITE PONGEE

The second gown was of white pongee. The skirt and bib-like bodice drapery was left unadorned with very noticeable rigidity. A net mesh transparency formed its guimpe, with sleeves of the same to the elbow attached, this net being formed of a fine silver braid. For neck finish, a low half-cut showed off the fine lines of the neck, adorned by a pearl necklace for ornament. A bunch of silver roses posed on the left side, close to the guimpe, proved most effective. Both of these gowns were well fitted for dinner wear.

COSTUME WITH TWO SKIRTS AND VERY BEAUTIFUL COAT

The third costume involved having two skirts, one short and one long, with single bodice and one coat, consequently, two costumes were the result. For afternoon wear there was the long skirt, with only a single wide bias fold upon the bottom, while the short skirt was plaited and simply hemmed. The coat was handsomely soutached upon the bottom of the deep slashings of its skirt, upon sleeves as well as bodice. A choice bit of jade green embroidery in various mottled tones, looking like a mellow bit of jeweler's enamelling, was inset into the straight turn-over collar, and other small bits besides covered the centre of the front buttons on each side, while the outer button edge was soutached.

THE STOLE CRÊPES FOR CEREMONIOUS OCCASIONS

In crêpes, whether flowered, figured or plain tunic and Tanagra or Greek styles prevail largely for ceremonious gowns. Double stole trimmings is another gown feature that gives decided distinction, and is to be advised as a method of giving an increase of line slenderness to those who have not yet reached that point. These nine or ten inch wide stoles start in front usually from the bottom of the neck opening. There is very little perceptible increase of width in its whole length. In the back, however, the stole starts higher, though from the neck line as well, and is carried to the waist line with a slight downward decrease, and then continues as before to the bottom of the skirt. Upon these stole pieces it is expected that whether hand-wrought or applied trimmings are used, they must be something very handsome, that will bear close inspection. The beautiful, wide bands in vogue by the yard appear to great advantage in this use, so do the soutache and hand embroideries so popular at present. Very charming, too, are plaited chiffon cloths and other supple, satin-faced fabrics if turned into stoles in the same manner. From neck to waist line they must cling close to the bodice in the back, but on the skirt they are held in line by means of one wide or two lesser bands of fine trimming, put on crosswise. The bottom of these plaited scarfs, for such they are, show either a very deep fringe or plaited gauze-net finish. In front the effect is much the same, allowing for the difference in figure lines in the adjustment.

PROTECTION FOR SUMMER EVENING FROCKS

For summer dancing gowns the foot edge of net, chiffon and painted mousseline skirts is often caught to the bottom of their satin slips, above a wide bias fold or hem, by means of a gathered thread turned under, so that the outer transparent fabric is retained into a slight pouf all round. By this means the satin hem is exposed and bears all the abuse derived from the floor in the whirl and velocity of the dance. On the other hand, the frail fabric escapes its usual destiny and keeps its freshness and prettiness intact. The grace of the skirt remains unimpaired in its line.

Evening gown of ochre mousseline de soie and embroidery. The tunic of the mousseline is drawn through large rings of heavy cord covered with a shirring of the material. The ends are tied in a knot over the train and are finished with gold balls. The décolletage has a square of gold net embroidery at the front and back and ochre velvet ribbon bands are used to outline the neck and sleeve edges. The belt of the velvet ribbon is drawn through a shirred ring. The entire back of the skirt is formed by a panel of silk and gold embroidery on the mousseline.

VOGUE POINTS

Sleeves are fuller, especially from the elbow to the wrist, and with the lighter dresses a long three-quarter sleeve is much in vogue, though the very long sleeve over the hand is as much seen as ever. The wise woman makes it a question of individual judgment. For instance, a very frou-frouing muslin garden-party frock seems to always look smarter with the shorter type of sleeve, whereas nothing looks worse style than the sleeve of a tailor-made that displays an expanse of bare arm.

It is a welcome change to note that our muslins and chiffons can be once again lined and worn with petticoats, and not draped in a terribly bedraggled fashion as they were last year. Draped and skimpy skirts may look well in suitable materials, but they were never a success in transparencies.

The sleeveless coat is again a feature of the afternoon reception frock. Very often it is of contrasting colors in satin, silk or lace. There is no doubt these afternoon frocks are much fuller in the skirts.

There is something so essentially feminine about the fuller skirts or the plain style with an over-dress of chiffon slightly gathered on the hips. This suggestion of gathering has given rise to the idea that the pannier is to be quickly followed by the crinoline. But we need give no serious heed to these ever-recurring prophecies. Crystallines and similar fabrics in pretty light colorings are often shown with the double skirt. Many of the double skirts and bodices are laced up the front with thick cords of contrasting color, though there is a soft sash at the waist which rather gives the appearance of a polonaise.

Jackets are long with any number of pockets and covered with passementeries; some have little gathers under the pockets. This looks funny. The general impression left after patient inspection is that we shall see nothing decidedly new this season—nothing striking, as was foretold. The slight tendency towards Louis xv or towards the modes of 1850 will be followed only as a caprice here and there, a fancy trial of eccentricity but not a "lead." For afternoon gowns we shall see double skirts and rich embroideries—embroideries so rich, so elaborate that dresses rise to almost fabulous prices—embroidery of all kinds completely covering the dress, not merely as a trimming, as it was used some months ago, but in garlands, or rising in straight lines from edge to top in front. The material for skirt and bodice thus worked looks like some magnificent Byzantine fabric.

As we advance into the new striped and spotted chiffons, foulards, fine crêpes de chine and thin, summery fabrics, we welcome with relief the fuller, slightly gathered and prettily draped skirts. Tucks, fitted well into the hips, are a great feature and will gain favor as the muslin season advances. Linens, in direct contrast, are mostly tailor-made and skimpily cut.

Striped batiste waists, which will be worn this summer are given an unusual effect by tucks, arranged in such a way that the white stripes are completely hidden and a solid color scheme is left. This is done especially at the yoke and on the collar and cuffs.

THE FASHIONABLE LONG HIP CORSET

FROM THE PARISIAN CORSET STORES, CINCINNATI

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 775

THE PRESENT DAY MODES IN SMART STAGE DRESS

Stage fashions are apt to be rather in advance of those seen in general wear, but they have come to be regarded as very correct in detail.

Miss Grace George's gowns in her new play, A Woman's Way, are dainty, elegant and unusual without being too showy. In the first act is worn a formal toilette of white crêpe de chine. The body part of the princess gown is white embroidery, the straight, deep band across the bust and shoulders being of embroidery of a soft, rich coloring. The yoke and sleeves are of transparent lace; the former cut out in the Dutch style, the latter of elbow length. The skirt is of the usual plain, high-waisted type, trained and finished at the bottom with a deep hem. Over this is worn a coat of white lace, collarless and with elbow sleeves. The coat is of knee length at the back, and is cut squarely in front at the waist line, finished about the neck and at the lower edge by an elaborate silk appliqué. The hat has a full crown, decidedly mushroom in effect, an open work of straw being let into the round crown near the top. The trimming consists of a soft white ribbon drawn about the crown scarfwise and a great cluster of white paradise aigrettes placed at the right side and drooping over the hair.

In the second act, Miss George wears the most fascinating of tea gowns, a creation of heavy lace let into lace of a lighter quality. This is made up over a pale pink satin foundation, and shows the straight, unsloped back, on the order of ecclesiastical garments so much copied for these purposes. A band of pink goes down the back on either side, while two straps join them at, and above the waist line. The front and back are held together at the sides with other bands of the pink satin.

A third costume is a charming evening gown, again of pale pink. Over this is worn an over-dress of white tulle, spangled in silver, reaching to the knees. This overgarment is slashed at the sides the entire length and into this slashing is set a narrow panel of lace—a cord of silver spangles lacing the front and back together over the panel. The straight cut of this gown is admirably suited to Miss George's round slenderness of figure. This same gown is worn again in the last act.

Miss Grace George in a white crêpe de chine gown.

Miss Dorothy Tenant wore a gown of black spangles and jet combined with gold—the body portion and the deep border of the skirt showing the gold. The fit of this gown was of the extreme "sheath" variety, and the slash giving the necessary freedom in walking was in the middle of the front, where the narrow panel was left to hang free.

An evening gown worn by Miss Benson during the third and fourth acts is worthy of description. It is of mustard-colored satin with a draped overskirt. The upper portion is drawn very sharply down from the left shoulder to below the waist line on the right side, showing a band of embroidered and braided bronze lace. A scarf of emerald green velvet peeped forth from the bodice and fell in knotted ends at the right side. The elbow sleeves were of the lace.

Miss Bertha Galland wears in the first act of The Return of Eve a simple frock of white chiffon over blush-pink satin, so pale as to merely tone the white of the chiffon. The cut is the Empire princesse, the skirt mounted without a girdle, or ornaments, on the body, which is of chiffon laid in soft, vertical folds. A tucker of finely gathered chiffon finishes the décolletage. A scarf of pale green chiffon, which crosses the bust diagonally from left to right, is drawn across the back, again diagonally, to the left shoulder, where it is wound around the arm, and the long ends, painted with fern leaves, are left to float free.

In the second act, Miss Galland's gown is a marvel of white satin, embroidered with gold and pearls. It is a princess, clinging closely to the bust, waist and hips, except in the back, where the tunic is brought up in flat folds across the back, and fastened on the left shoulder. This frock is richly embroidered in chenille, gold and pearls, large cabochons of the latter being used, as well as the spherical beads. The latter are used in strings fastened across the bust, and over one shoulder in place of a sleeve, the right sleeve being composed of gold embroidered lace. Sprays of the embroidery confine the folds of the drapery over the bust and hips. Over this is worn, at first, a chiffon cloak, of which Miss Gallard afterward makes use in a scarf dance. This is softest chiffon on chinon, beginning with palest primrose yellow as a lining, with an inner layer, so to speak, of prunella, the outside of delicate heliotrope. In the last act Miss Galland's costume is of the Maid Marian order in green cloth, with a deerskin laced about the body and hips.

Ball gown of primrose yellow velvet worn in The Return of Eve.

In the first act appear several handsome gowns worn by other members of the company. Maude Turner Gordon, as Mrs. Tupper-Bellamy, wears an attractive frock of deep, rather dull green satin, trimmed with black spangles and jet fringe. In the second act Miss Gordon wears a stunning ball gown of lavender satin crêpe, made with a tunic which is finished with gold.

Fanchon Campbell wears, in the first act, a pretty, rather quiet house gown of pastel blue broadcloth, embroidered in self tones. Her ball gown in the second act is of gold tissue and golden yellow satin. There is a kind of coat, hanging free from the décolletage, which is slashed nearly the entire length and fastened with golden frogs. The train is of the gold-colored satin.

In the first act, Kate Rolla, as Mrs. Conybear, wears a visiting gown of heliotrope poplin, embroidered in shades of the same coloring, with a deep pointed yoke that is almost a vest of gold lace. The color scheme is not very successful, as a huge red rose is added, as a corsage flower. An immense black hat, with a full turban crown of tulle, caught at one side with a big bow of gold ribbon, completes the costume. Miss Rolla's ball gown is of leaden gray spangles made over the same shade.

Among the gowns worthy of note in the ball-room scene was one, striking in its simplicity, of yellow velvet buttoned in front with large, flat jet buttons diagonally down the entire length. Another was of leaf green crêpe braided with gold ribbon about half an inch in width in a Greek fret. The gown was of modified classic cut with a knee drapery, which still did not break the close outline. A third was of dull blue cachemire de soie with a tunic cut straight around at the knees. This was edged with a qu er fringe, composed of large, dull, flat crystals, strung with small, gold beads, the tunic being braided and embroidered with dull gold.

Still another was of absolute plainness of outline and quite close fitting, the brocade being of old gold on a black ground shot with gold. The brocade was cut away at the bust, where it was filled in with cream Venetian lace. Net work and chains of gold and jet covered the shoulders and upper arm in place of sleeves.

A new gown, designed to wear over colored silk slips, is simplicity itself. It is of coarse white net, made with the normal waist line, and the long, tucked sleeves. Across the front of the bodice, heavy linen flowers are darned through the net. This, with different sashes to match the color of the underdress, would give a variety of costumes for summer afternoons.

In a net dress a novel movement may be added by drawing the soft liberty sash under net which has been fully shirred, giving a soft,, puffy effect over the color of the ribbon.

The dinner gown of pale pink satin worn by Miss George in the third act of A Woman's Way.

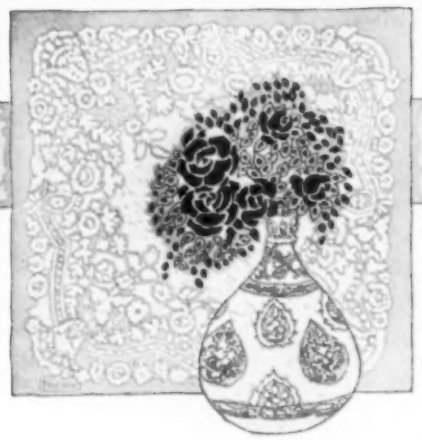
Miss Bertha Galland's ball gown of white satin elaborately embroidered, worn in The Return of Eve.

ORIGINAL SPRING MODELS

Left figure.—Vanilla foulard, soutached in golden brown and embroidered in browns and tones of old red; yoke and sleeves of cream net lace. Cording of the foulard tops the deep ruffle on the skirt and is introduced into the embroidery. Hat is the same shade, faced with old red and trimmed with white aigrette.

Middle figure.—Moss green serge suit with buttons, coat lapels and straps on the sleeves of green satin. Black straw hat with old gold satin bow.

Right figure.—"Blonde" silk cachemire, trimmed with criss-crossed bands of rat-tail in the same shade. The yoke and collar are of tucked muslin, lace trimmed. The bow at the neck, the belt (passing through huge embroidered buttonholes to tie in a knot in back) and the turned-back fold of the simulated overskirt are of emerald green silk. Green hat with "blonde" satin ribbon.



SEEN IN THE SHOPS

COMBINATION UNDERWEAR FOR THE NEW STYLES

FULL skirts are coming back so fast that it is hardly believable that six weeks ago everyone was wearing the straight up and down and clinging variety. The radical change, of course, affects underwear, and one clever designer is ready with the garment which is to be seen in the first of to-day's sketches. The lower part—drawers and short petticoat in one—is kilted in broad box plaits onto a plain, closely fitting bias hip piece, and the result, without being in any way bulky, is adequate to serve under the new plaited and draped gowns. A delightful material is used in this charming bit of lingerie, it being a very finely corded dimity, dotted in old pink. At every seam and down the middle back runs an entredeux of embroidery. One of the most attractive points is the shape of the neck line in the back, where it slopes into a deep V. The finish of lace and ribbon threaded beading is neat and sufficiently decorative for a practical garment. On the drawers is a particularly good lace, a plain meshed Valenciennes without a pattern except on the extreme edge. This model is popular with the most up-to-date women, and sells for $6.25.

A combination strictly princess in character is the original of the second drawing, and this is calculated to please the heavily built woman who dares not at any time increase the quantity of her underwear. In quality it is very superior, being made from sheer nainsook and trimmed with a durable and effective Valenciennes. From neck to hem extend insertions of this lace, the middle line at the bottom holding the inner curve of the drawer leg. Across the bust is placed a plastron of the material, exquisitely double hemstitched by hand. There is a daintiness about this needlework that appeals more strongly than many of the elaborate flowered designs. This model accomplishes the combination of corset cover, drawers and petticoat in the smallest possible bulk. Its fit may be depended upon, as it is cut from carefully studied patterns. Price $12.50.

STUNNING GARDEN HAT

However striking the season's millinery may be, many versions of it are far from artistic, and one therefore waxes doubly enthusiastic over the bewitching model illustrated in the third sketch. Its lines are grace itself conforming to the outline of the head and face, yet in keeping with the modes of the moment. Its size is medium large, suggesting as accessory the flowing draperies of the garden party frock. Black Russian hair (commonly known as horse hair) is the straw chosen for it, it being sufficiently transparent to escape all heaviness of effect. It slopes easily toward the back, but at no point eclipses the neck, and at the sides it lifts in becoming curves to show the hair. At the left the brim is turned back sharply and held by a great, tailored black velvet bow. The flowers, huge red silk poppies in half a dozen shades, are unusually beautiful, and give against the airy black straw a most fetching contrast. The price of this hat is $20.

WHITE HAND-BAGS

Such nice ones are shown in long grain morocco, which cost only $1, but are not in the least cheap looking; in fact they are distinctly smart in appearance and just what one wants to carry with linen and lingerie gowns. There are two sizes, one 6 inches long, the other 8 or 9, and both sell for the same price. At the top the corners are rounded, and there are two leather straps for handles. The frame is gilt, the lining a white moiré fabric. Inside there is a change purse.

BLACK PATENT LEATHER SHOPPING BAGS

This is the leather above all others popular for everyday use, and besides its trig look it has the advantage of wearing indefinitely. Bags in patent leather may be had in a large range of prices, running from $2.50 to $25. Even the lowest price ones are well recommended, for they are carefully made, lined in leather and fitted with a coin purse. Gilt mountings are used, and there is a choice of either chain or strap handles.

CANDLES FOR CARD PARTIES

Unique are these novelties—highly glazed wax candles with the red and black spots on the sides. The effect is very bright and gay and will add to the festive aspect of the card table. Price 15c. each.

MEN'S PAJAMAS

are shown in a variety of materials, at prices that should meet the requirements and limitations of all. Both plain and fancy fabrics, suitable for warm weather wear, come as low as $1.50. Scotch madras, a cool and very favorite textile, in new designs, costs $2.50. Soisette cloth, one of the silk-finished novelties, is shown in a number of plain colors—blue, tan, lavender, pink and gray—at $2.50 the suit. A silk and linen mixture in plain colors sells for $4.50. Very beautiful, but of course more extravagant in price than any of the other styles, are those of China silk at $6.50, which are to be had in white, pink, lavender and blue. At the same shop where these goods are shown there is a good supply of athletic underwear. Sleeveless coat model shirts and knee-length drawers range from 50c. to $1.50 in price. Checked madras or nainsook is the cheapest, the next highest being fancy check madras at 75c. Lawns, either plain or checked, are sold for $1, the most expensive being garments made of plain white longcloth and fancy colored mercerized cloth.

LATEST RUBBER GARMENTS

A specialist in the designing and making of rubber undergarments has just perfected a figure mould which reduces flesh according to the most sanitary principles. It gives slim lines and a slender figure. Worn instead of a corset, it gives perfect comfort and never fails to reduce the size by several inches at least. This garment is so constructed that the flesh is compressed instead of being pushed out of place. It is made of strips of rubber elastic, so arranged that there is the same pressure from the top to the bottom. It can be made as long as desired, some of the models reaching as low as the knees. Not only the bust but the shoulder blades are covered, giving them flatness and doing away with the matronly look that results when they protrude. Casings of whalebone hold the elastic strips together so that there is ample provision for ventilation. Stout women who try it are surprised at the marked improvement in their appearance. Prices range from $15 to $30, the cost depending upon the materials and model chosen.

SPECIALTIES IN KNIT UNDERWEAR FOR WOMEN

For the first time knitted linen underwear in colors is offered for women. There are several designs shown that present the most up-to-date ideas in feminine garments of this order. One of the novelties is a one-piece suit, perfect fitting and absolutely comfortable, the lower part in knickerbockers. The delightful porous fabric is trimmed at neck, armholes and knees with lace and beading, and comes in four colors, white, black, pink and blue, at $6. The sizes run from 32 to 46. Single knickerbockers are to be had for $4.50. A feature of this last is a detachable lining which may be easily taken out for laundering. The price with a silk lining is $10; with handkerchief linen, $7. Sizes from 22 to 38 are provided. The fabric from which these goods are made, pure linen in fine open mesh, is approved as one of the most hygienic products on the market. It is very light in weight and durable. Beside the garments mentioned there are the usual combinations, also vests and drawers. The colors are fast and do not run when washed. The tailoring of all models is excellent, the fit and finish of the best. Wherever introduced they are meeting with success.

NEW AUTOMOBILE VEIL

The latest arrival is most attractive and quite an innovation. It is in two layers, the outer one of chiffon, the inner one of either Russian or octagon mesh. The effect of the face veil showing through the transparent covering is charming. The Russian mesh comes in black or green and white, the other in black only. The edge of the chiffon is finished in three stripes of graduated size. One and a quarter yards square is the size of the veil, its price $3.95. It comes in light blue, pink, lavender, green, brown, etc.

FANCY NET MOTOR VEILS

These are among the handsomest of any importations, three-yard scarfs of coarse silk net, with an inwoven pattern at the sides and ends, with a long fringe. In slate and smoke gray these are especially lovely, and they are also good in any of the various other colors shown. Price $7.95.

CHIFFON WITH METAL STRIPES

Quite sumptuous are the veils of chiffon cloth in all colors with a two-inch gold or silver ribbon set inside the edge, which, it is claimed, are of such superior quality that they will not tarnish or discolor easily. Such trimming, of course, means expenditure, the cost being $8.95.

MUSHROOM HATS IN JET

These come in small, close-fitting shapes that sink down close over the head in the prevailing mode. Black straw and bright jet are combined as covering to the wire frame. Price $10.50.

JET HATPINS,

large flat ones from an inch to an inch and a half across the top, either square or round, sell for 25c. apiece.

THE WELL DRESSED MAN

FASHION AND GOOD FORM IN ATTIRE FOR STREAM AND LAKE FISHING.

While fashion, as distinguished from (or perhaps I should say in addition to) mere practicability, plays a more or less important part in the selection of apparel for many kinds of sport, for that of fishing it is synonomous with good form, and therefore need be considered only in so far as it is taken to mean what good form means—the most suitable and sensible thing for the purpose intended. With riding clothes, for example, it is otherwise. There one style of coat, for instance, although no more comfortable or serviceable than another, may, because of its smarter cut or prettier material, be the more fashionable. But for fishing the most correct style is the one that is most practical under the conditions in which it is to be worn, regardless of appearances, and the conditions vary somewhat according to place and season.

Now, so far as the coat is concerned it may be said, of course, that for open stream or boat fishing one style will answer every purpose about as well as another, so long as the fabric is sufficiently waterproofed to give some protection in case of showers. But for thickly wooded streams—and most of the mountain trout brooks are much overgrown — one needs strong, hard (or at least closely woven) materials and well protected pockets. Corduroy in brown and green shades is a good deal used for fishing coats, but, while fairly tough and capable of much wear, it is warm and heavy, especially when wet. Nor do I think canvas, which is stiff and noisy, a good selection. Some of the waterproofed cotton duck in dark shades are not bad, in spite of the fact that they dry slowly when they get thoroughly soaked, and there are some cravenetted woolens and hard finished outing cloths. But for all-round use a good quality khaki is probably the best of all, for it is not too heavy, is fairly impervious to rain, and is not easily caught and torn by thorns and underbrush.

The ordinary Norfolk type with collar of corduroy (or of the same fabric as the rest of the garment) that can be turned up and fastened with a tab, or the high-buttoning style shown by the drawing on this page, is rather a popular one, but it matters not a bit what the design as long as there are enough pockets for fly-book, leader box, etc., and tabs on the sleeves to draw the cuffs in tight around the wrists in wet weather. There is an excellent style for stream fishing, so short that it just covers the tops of long hip wading boots, and made with a number of pockets, including a large "knapsack" one in the back for carrying lunch or anything else of bulky character. And one may, of course, have a short rubber coat for out and out wet days, besides the longer rubber coats and ponchos for boat fishing. When of any of the more usual materials, one can generally get long trousers or knickerbockers to match, and while it matters little which one wears when in a boat, for stream fishing, especially the closely wooded mountain streams, there is no question that the latter are to be preferred. It is a good plan to have them made with double seat and double thickness of material over the knees and front of thighs—the outer piece lined with a light rubber—and the stockings worn with them should be of fairly heavy wool. Khaki leggings are also good as a lower leg covering if the fishing is along a thickly wooded stream, but not if any wading must be done, in which case, unless wading boots are worn, wool stockings are altogether best.

And the use of wading boots, combination boots and trousers of light rubber and rubber wading stockings also depends entirely upon the conditions to be met. During the early season when the streams are apt to be high from the spring rains and the water is still very cold, or when deep wading is necessary, long boots like that shown on this page are almost indispensable, whereas later on when the streams are lower and the water warmer, or for streams which cannot be waded, or when only shallow wading is necessary, they are merely uncomfortably warm, heavy and cumbersome. All in all, I believe ordinary strong leather boots are to be preferred under most circumstances — certainly if there is much tramping to be done — and when one will probably have to get into the water a little from time to time, it is wise to have them as waterproof as possible. But no leather is absolutely watertight, and, of course, if one must actually wade a stream there is no use of attempting to keep one's feet entirely dry. Indeed some experienced fishermen even use a pair of old leather boots with slits cut in them, on the principle that as the water is bound to get in, it is a good thing to give it some means of getting out again. For boat fishing not too high or heavy leather boots are best; in fact one should never be so imprudent as to wear rubber boots in a light boat or canoe unless one is quite sure that in no place the water is beyond one's depth. Nor do I think the rubber poncho, with small hole for the head to go through, is a safe thing to wear in a canoe, because it is certainly a great handicap to even the best swimmer in case of a spill overboard.

WADING BOOT

Among the various styles of hats suitable for fishing there is the gray or brown felt with medium width, unbound brim; the brown duck with small ventilating holes in crown, and stitched brim; the light helmet of duck or canvas, lined with green, and the visor cap, with piece that can be let down over the neck and ears; but while the choice may be governed somewhat by conditions, it is, after all, very much a matter of personal preference. A wide-brim felt, or in summer a straw, is as good as any for boat or open stream fishing, but for thickly wooded streams a tight-fitting cap of some tough material is better, and where flies, gnats and mosquitoes are plentiful, as they are in most of the mountain localities during June, the helmet equipped with net is excellent, for its stiff brim keeps the netting away from the head all around. However, both this style of hat and the fly net are more useful for open fishing than for work among the underbrush of wooded streams, where the latter is almost certain to be caught by thorns and branches, so that for this kind of fishing it is better to depend upon ointments than upon any kind of head covering for protection from insects.

At the sporting goods shops one may find rib-knit jackets of heavy, hard-finished worsteds, with wide collars and large pockets, that are serviceable for early spring use under a light rubber coat, but generally speaking an ordinary sweater and flannel shirt of the usual woodsman's variety—gray or dark blue, with low collar—will answer every purpose. Although one must be careful not to let one's shadow fall across a shallow trout pool in approaching it to make a cast, color makes no difference whatever in the success of fishing. And yet for the wood generally dark shades of green and brown are always the best selection. How.

HAPHAZARD JOTTINGS

Word comes from Paris that the mixture of tar and other ingredients used to make a dustless thoroughfare for automobiles creates a chemical dust that is killing off the trees and vegetation in the vicinity of the much frequented streets. The trees along the great show thoroughfare, the avenue through the Bois de Boulogne, are sufferers; the flower beds in the public squares and the parks are affected, and fears are entertained that these beauty oases in the city may be ruined. Here is a hint of warning for our own park authorities.

NEW HOME POSSIBILITIES

The plans have been published of the most ambitious suspension bridge, so far as length is concerned, that has ever been attempted. Designed to connect the New Jersey shore with New York State, it will be carried over from some point between 42d and 129th Streets. It is to cost $21,000,000, serve 600,000 people and accommodate 20,000 vehicles during every twenty-four hours. Boulevards and highways will lead from the bridge to four great counties in New Jersey and four in New York. By putting the city of Paterson, N. J., only 22 minutes from the metropolis and bringing other towns, villages and cities within quick traveling distance, this bridge will help materially to lessen the congestion in New York, and, for that reason among others, it is to be hoped that it will be quickly begun. Already the land boom that encompasses Manhattan is on in these suburbs.

A TRIUMPH OF ENGLISH

An interesting indication of the inevitable assimilation which in the course of time overtakes the alien races that settle here, was furnished by the recent experience of a German theatre in the metropolis. Although located in a thoroughfare of a district populated largely by Germans and those of German descent, the house was not patronized, and for this reason it is said that instead of producing plays in the German language this new theatre will hereafter be devoted to plays in English. The same trouble is reported in regard to a theatre erected three years ago in Philadelphia for the production of plays in German. The public support there has been so poor that a few local Germans who do not like the idea of being without a German theatre are forced to make strenuous efforts to secure an audience for even twice a week. In vain are foreign languages taught in our schools, the triumph of English is inevitable, and the public money spent in giving the children of foreigners instruction in their native languages would be put to much better use if it were expended to improve the children's English.

NORFOLK FISHING COAT

Seen on the Stage

THE CLIMAX

If Edward Locke were to condense his play, The Climax, into a single act there is small doubt that it would gain strength and serve its purpose far better than in its present form as a three-act episode in the life of a young music student. There seems scarcely material enough, as it now stands, to maintain an audience's interest, because there is but little action and the end is seen long in advance of the moment when the climax arrives. Yet there is much which this new writer has given that pleases, and with but four characters and only one scene he has accomplished a praiseworthy task.

The tryout of this little play was held last Monday afternoon in Weber's Theatre, with Albert Bruning as Golfanti, the singing master; Effingham A. Pinto in the role of Pietro, his son; William Lewers as John Raymond, the young doctor in love with Adelina Von Hagen, the pupil, and Leona Watson as the promising soprano. The use of mental suggestion in preventing the young woman's singing after she has had a slight operation performed on her throat figures as the essential factor in the proceedings. Raymond, determined that Adelina shall not undertake a career which he feels certain will sully her fine nature, practises his mental suggestion upon her, and the young girl finds, upon attempting to sing after a week's enforced silence, that her vocal chords will not respond. Her career blighted, she finally accepted the offer of marriage—after six months—and prepares for the wedding to the persistent and unscrupulous Raymond. But during his momentary absence from the apartments of the old singing master she yields to the desire to try her voice once more, and to her astonishment finds it stronger and clearer than ever. Then the doctor tells her the truth, and the curtain descends as the old man Golfanti tells her that she loves Raymond and that this is more important to her than her career.

Miss Watson is placed in an extremely trying position of having to sing a great deal, and while she has a fair voice and an evident understanding of singing, it requires a large imagination to fancy her a future operatic star. But the boyish Mr. Pinto is a pianist of marked talent who plays with taste and genuine musical feeling. All the members of the cast did commendable work.

THE BEAUTY SPOT

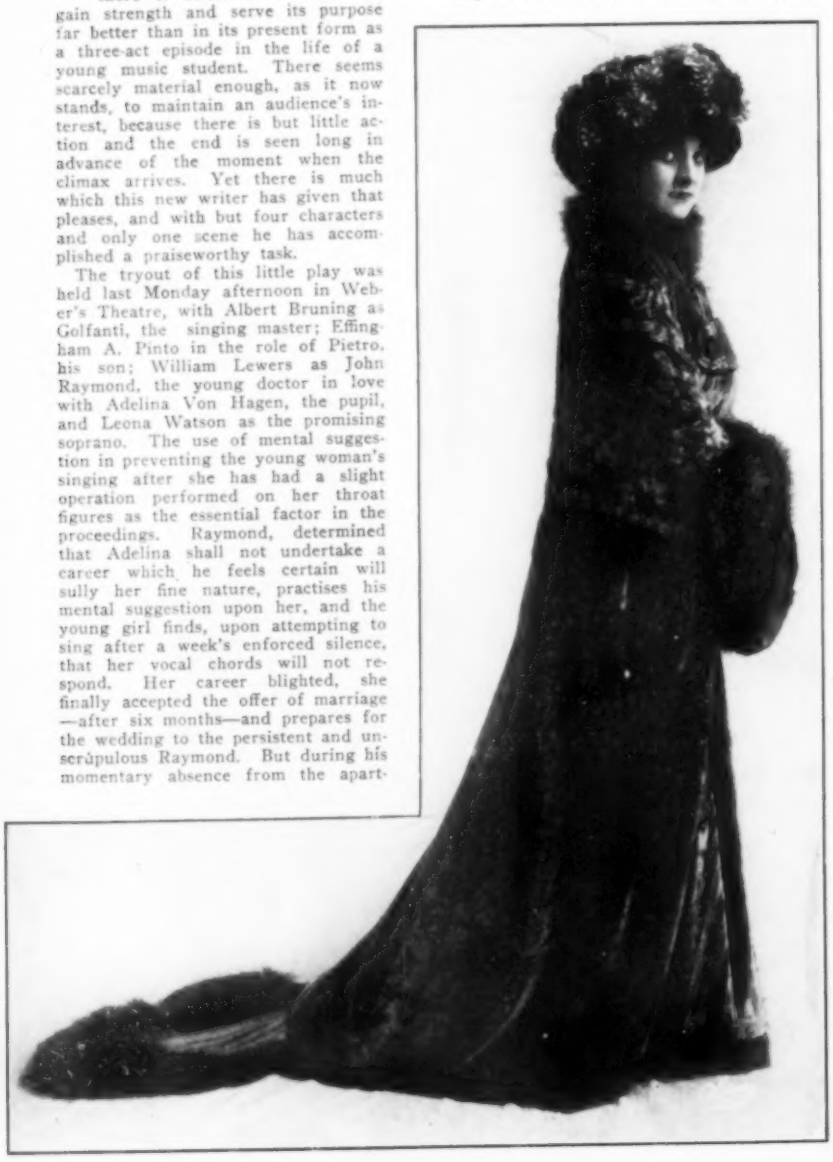
An endless chain of songs, interspersed with splashes of girls and a mass of nonsensical utterances appear to be the chief characteristics of the latest musical comedy, The Beauty Spot, which is preparing for a run at the Herald Square. On the opening night a distinct thrill was afforded the blasé first-nighters when Marguerite Clark kicked her slipper out into the audience and upon the white expanse of shirt front worn by a sedate looking gentleman. It seemed to be a departure from usual musical comedy methods, and these wearied persons sat up and gasped, momentarily, over what really was nothing at all. The following night Miss Clark did not kick with the same results, and some were disappointed. It may have been that the first kick was an accident, and then possibly the management may have decided otherwise. At all events, De Angelis's feminine colleague has made no other goals from the stage since the first try, although she scores points every night.

If early appearances count for anything, Joseph W. Herbert, who wrote the book, and Reginald de Koven, who is responsible for the music, will have cause to be pleased, for The Beauty Spot bears evidence of having been sufficiently well groomed for a summer stay here. The audiences of the opening performances were extremely friendly and gave unmistakable signs of genuine approval. There are a number of broad sayings, and in the dance the Boulevard Glide some modifications could be made to advantage, but on Broadway these little matters have come to be a regular occurrence. Consequently the least said the better.

Jefferson de Angelis as Gen. Samovar, member of the Russian legation at Paris, was the same hard-working comedian we know so well and, this time, even more puffy and stuffy than usual. He managed to win plenty of laughs, and his singing of She Sells Sea Shells was a clever bit, in which part of his success was helped along by some good-looking showgirls. Little Marguerite Clark, who seems unable to forget that she is featured, ran aimlessly about the stage and waved her arms unceasingly, to the delight of many of the masculine contingent. She sang Pretty Punchinello quite well and wore a fetching costume with airiness, and in other ways contributed generously to the entertainment of the evening. Yet, despite Mr. de Angelis and Miss Clark, one could not avoid the desire to see and hear more of two very clever persons, Isabel de Armond and Alf de Ball, whose parts could be built up to help matters along considerably.

George J. MacFarlane, as Jacques Baccarel, painter of the Beauty Spot poster which caused some of the trouble, has plenty of voice—and a very good baritone, too—but he phrases too violently. A little less bluster on the part of Frank Foane would improve his Chickoree, a colored person who, as Baccarel's valet, becomes suddenly, though temporarily, elevated to the position of a Borneo prince. Add to this list the name of Viola Gillette, who carries the key to the plot (?) in a mole above the knee of one of her shapely legs, and you have the people who bear the brunt of the work.

Mr. de Koven's Pretty Punchinello bears a striking resemblance to a song in Kitty Grey and, in addition to The Prince of Borneo, there are others which give the feeling that complete originality of melody is not the principal virtue, but any man who can send his audience out whistling a song—and the audiences do whistle, In a Hammock, as they wander into the lobby of the Herald Square—has scored his point, and it is results that count.



MISS DORIS KEANE IN THE HAPPY MARRIAGE, AT THE GARRICK THEATRE

The beautiful cloak which Miss Keane wears in the second act is of mole color, heavily embroidered and lined with old gold satin. The hat is of moleskin banked with exquisite asters in natural colors.

KAVEN NIELSON

In A Gentleman From Mississippi.

THE HAPPY MARRIAGE

Had an unknown writer presented the manuscript of The Happy Marriage to any of the leading managers it is an open question if it would have been seriously considered as worthy of production. But conditions differ when so well known a playwright as Clyde Fitch stands sponsor for an undertaking in the dramatic field. The most recent effort of the prolific Fitch is now at the Garrick Theatre, where Doris Keane, Edwin Arden and Milton Sills are playing the three principal roles in a comedy which does scant credit to a very clever man. It serves as an excellent object lesson to business-bound men who forget that their wives are entitled to attention and, at least, a small part of their time after customary business hours; but beyond that The Happy Marriage does not go far. Barring a few bright lines and one situation which is genuinely amusing, there is little or nothing to spur one's interest.

A young wife whose husband is wholly absorbed in his business neglects her. Left to her own resources, she finds herself alone with a worthless cad who takes advantage of an opportunity to kiss her, with results which are disastrous to himself, but which, eventually, work out the woman's salvation. Young Mrs. Thornton yields to Mayne's suggestion to telephone a certain club to learn if her husband really has gone there to attend an important business meeting. What she does find is that Thornton has gone to the home of one Mrs. Ryton, with whom he is supposed to have had an affair in his youthful days. Craving love and believing that Mayne is sincere in his declarations, she agrees to go away with him on the following night—providing she sends him a telegram containing the single word "yes." Going to the rooms of the festive attorney the following morning, she finds his ardor cooled and, incidentally, a letter from a chorus girl inviting him to her flat, together with

VESTA TILLEY

A popular English music hall singer who is now at the Colonial Theatre.

the reply he has penned, which reveals him for exactly what he is. Advised by Mrs. Thornton's faithful maid, Annie, of the state of affairs, Thornton abandons a business trip and appears unexpectedly on the scene, but to save his wife's good name he gives no sign that he knows of the plan of the impulsive Joan and the man whose vileness has placed her in her predicament. Everything works out nicely in the final act, in which Joan confesses her weakness and Thornton upbraids his own selfishness, and with a leap which would do credit to a high jumper Joan springs from the couch into her husband's waiting arms, which prove strong enough to carry her out of the room.

While the public has seen rather too much of Edwin Arden this year, it is true that he did his best work of the season as Frederick Thornton, making the character ring true and manly. In the second act, when she bursts into Mayne's rooms telling him that she has confided her secret to four people on the way down to meet him, Miss Keane was admirable. It was clever comedy and she won her audience completely. But even this good playing did not compensate for what she did in the first act, when she was artificial to the point of inadequacy. Milton Sills was excellent as Paul Mayne, and May Donahue proved the most competent member of the cast as the faithful Annie.

THE HOUSE NEXT DOOR

Spring has brought something more than days of balmy air, sunshine and brightness to delight the traveler weary of the winter road. It has led in a new play called The House Next Door, and set it down in our midst at the Gaiety Theatre for a long stay. This delicious comedy, alone, would be cause enough for a feeling of gratitude in the hearts of play-goers, but when they have seen the product of J. Hartley Manners' handiwork—even though his Teutonic idea is not wholly his own—and that admirable artist J. E. Dodson, there are likely to be many sighs of a longing satisfied.

We have not been too heavily burdened this year with plays that are well made and, also, carry a high degree of interest. Nor have New Yorkers nodded approvingly many times lately at a thoroughly capable and well-balanced company. Here is a case, though, where you have the chance to enjoy and to feel that you have some reason to do so, for The House Next Door and J. E. Dodson make a combination not to be denied. It is the second play of the year to carry into the foreground the question of race predjudice. We had one other, a few weeks ago, which showed failure with every painful limp; but this time failure has been skillfully discounted.

An actor less resourceful than Mr. Dodson might have trouble in showing Sir John Cotswold as the playwright intends he should appear. Despite his violently displayed hatred of the Jews, too often unjust, you are drawn toward him. His irascibility you forget and his vindictiveness is overlooked when you see that they only partly cover his real nature. He is of a line which has been warped by years of living in a narrow path of tradition. The feeling is conveyed that, somehow, all the tangles involving the baronet's son and daughter and the young people of Sir Isaac Jacobson's family will disappear, which exactly is what you are left to believe actually happens.

Fortunately for the children of the fire-spouting old man, they are made of wholesome stuff. It is not hard to see that the father, in concealing his real worth from the world, forgets that he has two living advertisements of his true self. The boy wins success in opera, and the fond parent rages. He is angry that Cecil should make public display of his talents for money, even though they are poor. He is angry that Jacobson should have paid for the education which made it possible for the young man to earn large rewards. In fact, he stirs up the kettle to the boiling point every time there is anything affording the opportunity. If his family talk they annoy him to death; if they don't talk they wish to avoid him. It is not new material nor a new idea, but the lines are so bright, the situations so real, the development of the plot so logical, that you do not see the shortcomings which are bound to be part of even the best play.

It sounds as though there might be "too much of a cranky old man"; but there isn't. You do not really object when he finds—to him—an offensive Jew at every turn. His baker, the milkman, the author of the book he wants to read, of the piece of music he wants to hear played, all fall under his wrath. But they survive, because most of them don't know, and you survive, and you laugh because you do know, and are glad of it. Sir John cannot let his real heart forget that the house his family occupies is theirs only through the kindness of the big-minded Jacobson. After all he has been a man. Never a word about overdue rent, and no act to embarrass him in any way. You can see the crust about the old man's heart melting, and when he prepares to follow his son and daughter over to The House Next Door, it is a foregone conclusion that the Cotswolds and Jacobsons will shortly be celebrating a double marriage. There is nothing offensive to either Jew or Gentile. Even the telegram from America offering the young opera singer a thousand dollars a night, and signed "Hammerstein," shows only the humorous side.

Mr. Dodson is giving one of the finest exhibitions of the player's art which comedy has seen in a long, long time as Sir John Cotswold, and to see him and hear him in a part which was made to his talents is a treat. It is a triumph for a player of sterling worth, fittingly won after an extended absence from our stage. Thomas Findlay made Sir Isaac Jacobson a character so thoroughly fine that one could but wish him well for having risen from poverty to fortune through his own sheer effort. William J. Kelley made a straightforward Cecil Cotswold, and Farnia Marinoff as Esther Jacobson gave pleasure for naturalness and simplicity. Mabel Roebuck, Ruth Chester, Eleanor Moretti, Herbert Standing, A. T. Hendon and Charles Diem were assigned to the remaining roles.

MARGUERITE CLARK
In The Beauty Spot, at the Herald Square Theatre.

THE MASCOT

It is several years since we have heard Audran's flowing melodies in The Mascot, and to show that they are still capable of pleasing, years after they were first popular, it is merely necessary to mention that the production which is being given at the New Amsterdam Theatre is attracting large audiences. It is a large and pretentious production, and the chief feature of excellence is the singing and playing of Flora Zabelle, who has revealed abilities which we never knew she possessed. Miss Zabelle always has done well in ingenue parts, and her grace and life have made her a welcome factor in almost any musical comedy. But for the first time she blossoms forth in a part which, for adequate handling, requires a voice, a knowledge of how to use it and a certain dainty manner, if Bettina is to be made the fascinating creature whom we remember in the bygone days when comic opera was at its best.

If we have heard a better Mascot than Miss Zabelle is showing us at the New Amsterdam, then memory does not suggest where or when. The voice of this young woman is fresh, pliant, vibrant and musical. It is delivered in the most delightfully free and easy manner, and her upper tones come so readily that it is a pleasure to listen to them. Whether she has a natural method or an acquired one, the fact is apparent that she knows how to "set" the tone, and she never forces the voice beyond its natural ability to give musical utterance. In the solos, duets and concerted numbers Miss Zabelle sang with commendable musical taste and never once forced herself conspicuously into the foreground. She was within her part at all times, and never forgot that the centre of the stage belonged to others besides herself.

Raymond Hitchcock, playing the part of Prince Lorenzo, made this clownish and silly old man very amusing to his audience. Mr. Hitchcock is not always subtle in his methods, nor is he careful to eliminate vulgarity, but he has the knack of making people laugh. During his earlier scenes he was at his best, and his drollery was well-nigh irresistible. Later on, however, he was inclined to overdo the clowning, yet he seemed to have the majority with him.

A young man named Coote sang the music of Pippo, the shepherd boy, with taste, and exhibited a tenor voice of considerable promise. With Miss Zabelle he made much of the Gobble, Gobble Duet, and at other times he showed more singing ability—in occasional phrases—than he was using as a regular thing. Edward M. Favor as the unlucky farmer who subsequently became Lorenzo's chamberlain, was a comical figure in a trying part. Edgar Atchinson-Ely in the thankless role of Frederic sang his one song with such effectiveness that an encore was the result. Estelle Wentworth appeared to be unhappy as Fiametta, Lorenzo's daughter, and she had little to do which gave her much opportunity in the way of singing. The chorus was capable, and the settings handsome. It is a revival which warrants appreciative patronage.

GOSSIP

Vesta Tilley, who ended her second week's engagement at the Colonial Theatre last Saturday, is proving as popular as ever and making her accustomed hits with the same ease as characterized her work here in former seasons. She is wearing a variety of men's clothes with the grace peculiar to herself.

A small but clever bit which is one of the interesting things to be seen in A Gentleman From Mississippi is Karen Nielsen's playing of the role of Mme. Desartins. Miss Nielsen has not much to do, but she does that extremely well, and her personality is pleasing.

AT THE THEATRES

Academy of Music—Evenings 8; Wednesday and Saturday matinees 2.—Merchant of Venice and Hamlet; Mr. Mantell.

Astor—Evening 8.15; Wednesday and Saturday matinees 2.15.—The Man From Home; Wm. Hodge.

Belasco—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Going Some.

Bijou—Evenings 8.15; Wednesday and Saturday matinees 2.15.—A Gentleman From Mississippi.

Casino—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Havana; James T. Powers.

Criterion—Evenings 8.20.—The Fair Co-Ed; Elsie Janis.

Daly's—Evenings 8.15; The Gay Life.

Maxine Elliott's—Evenings 8.30; Saturday matinee 2.30.—The Bachelor; Charles Cherry.

Empire—Evenings 8.15; Wednesday and Saturday matinees 2.15.—What Every Woman Knows; Maude Adams.

Gaiety—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The House Next Door.

Garrick—Evenings 8.30; Wednesday and Saturday matinees 2.20.—The Happy Marriage.

Hackett—Evenings 8.30; Thursday and Saturday matinees 2.30.—A Woman's Way; Grace George.

Herald Square—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Beauty Spot; Jefferson De Angelis and Marguerite Clark.

Hudson—Evenings 8.15; Wednesday and Saturday matinees 2.15—Third Degree.

Liberty—Evenings 8.30; Wednesday and Saturday matinees 2.15.—A Fool There Was; Robert Hilliard.

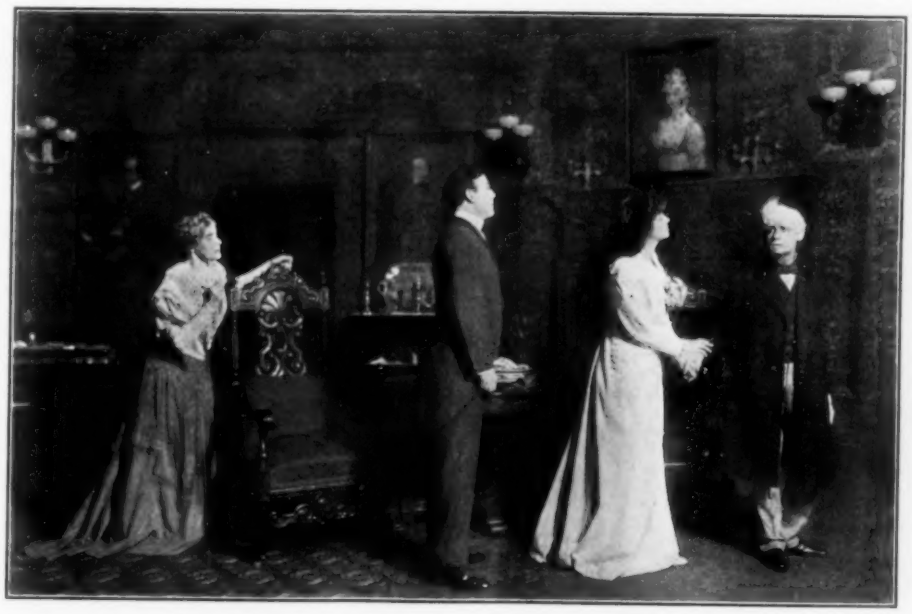
Lyceum—Evenings 8.20; Thursday and Saturday matinees 2.15.—The Dawn of a Tomorrow; Eleanor Robson.

New Amsterdam—Evenings 8.10; Wednesday and Saturday matinees 2.10.—The Mascot; Raymond Hitchcock.

Savoy—Evenings 8.20; Thursday and Saturday matinees 2.20.—The Battle; Wilton Lackaye.

Stuyvesant — Evenings 8.10; Thursday and Saturday matinees 2.15.—The Easiest Way; Frances Starr.

Wallack's — Evenings 8.20; Thursday and Saturday matinees 2.20.—Sham; Henrietta Crosman.



RUTH CHESTER, WILLIAM J. KELLEY, MABEL ROEBUCK, J. E. DODSON
In a scene from The House Next Door, at the Gaiety Theatre.

VOGUE PATTERN DEPARTMENT

DESCRIPTIONS OF PATTERNS

NO. 1469.—Gown of pale ecru lansdowne, hand embroidered in white. The inset side pieces are of the lansdowne, laid in close tucks. The yoke and lower sleeves are of fine, ecru batiste, plaited and unlined, bordered by hand-embroidered scallops in white. The girdle of framboise satin is drawn through large, embroidered eyelets. The materials required to make this model in medium size are 5¾ yards of lansdowne, 40 inches wide; 1½ yards of batiste, and ¾ of a yard of satin ribbon. White soutache braiding might be substituted for the hand-embroidered flowers. This pattern is cut in 11 pieces.

1470.—Gown of French piqué in peach color with a stitched band of the material forming a plastron in front. Black satin buttons on adjustable clasps trim on the skirt and fasten the tabs of the plastron. Black satin ribbons start from embroidered eyelets in the plastron and are drawn und the arms, forming a girdle with sash ends in back. The corsage is formed of bands of embroidered insertion, and the sleeves of similar bands inserted in finely tucked, white batiste. The yoke is of tucked batiste. The materials required to make this model in medium size are 7½ yards of piqué, 27 inches wide; 1½ yards of batiste, 12 yards of insertion, 2½ yards of ribbon and 8 satin buttons. This pattern comes in 13 pieces.

1471.—Gown of fine French linen in mauve, embroidered or soutached in white. The coat effect which forms the bodice and is extended down into an overskirt, is stitched flat to the underflounce and fastens over the shoulders and in front and back with large pearl buttons. The tucker, also of linen, is laid in folds. Guimpe of white batiste with allover embroidery in mauve. The materials required to make this model in medium size are 5¼ yards of linen, 40 inches wide; 1½ yards of embroidered batiste, 45 inches wide, and 4 pearl buttons. This pattern is cut in 10 pieces.

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ART

EXHIBITIONS NOW ON

New York. Century Club. Painting by J. B. Bristol. Until 29 Apr.

Salmagundi Club. Thumbnail sketches by artist members. Until 24 Apr.

Branders'. Second Salon of Colored Etchings. Until 1 May.

Keppel's. Engravings by French artists of the eighteenth century.

O'Brien's. Collection of naval prints. Until 24 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints. Pictures of animals in black and white.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifteenth Annual of the T. Square Club and the Philadelphia Chapter of the American Institute of Architects. Until 16 May.

Washington. Corcoran Gallery Annual Exhibition of the Capital Camera Club. Until 1 May.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. 29 Apr. to 23 May.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. 29 Apr. to 30 June.

Poland Springs. Maine State Building. Fifteenth annual of paintings. 8 June to 1 Oct.

Seattle. Alaska-Yukon-Pacific Exposition. Opens 1 June.

GOSSIP

The exhibition of naval prints now being held at the O'Brien galleries in New York contains, among others, interesting portraits of Paul Jones, pictures of sea fights between the Bonhomme Richard and the Serapis, the Constitution and the Guerrière, and the United States and the Macedonian, and portraits of Lord Nelson and Sir Francis Drake.

At Edward Branders' new gallery on Fifth Avenue the second Salon of Colored Etchings is now in progress. These interesting etchings are not copies of paintings, but original works in color, the number of impressions of each being limited, and each being numbered and signed by the artist.

The model for a memorial to William Cullen Bryant, by Herbert Adams, is now completed, and the monument will be erected in Bryant Park, New York, in the near future. It will be placed directly back of the new Public Library Building, facing the park, and will consist of a seated bronze statue of the poet under a domed exedra.

One of the features of the Hudson-Fulton celebration which is to occur in New York this autumn will be the erection of a great memorial to Henry Hudson, which will be placed on the hill overlooking the Spuyten Duyvil creek. This monument will be located on an elevation of 200 feet, and, as shown in the reproduction from the model, will be in the shape of a Roman Doric column 100 feet in hight, making a total of 300 feet. Mr. Karl Bitter, a celebrated sculptor, will model this statue. On the square base on which the column rests will be a tablet by Mr. Shrady, another well-known sculptor. The column itself and the base were designed by Walter Cook, architect. The idea of this monument originated with some residents of that portion of the city between Spuyten Duyvil Creek to the south and all along the Hudson up to the city line near Yonkers, and they formed a committee consisting of such men as Mr. Douglas, Mr. George W. Perkins, Mr. Cleveland H. Dodge and Mr. J. J. McKelvey. The expense will be borne entirely by private subscription.

MODEL OF THE HENRY HUDSON MEMORIAL
To be erected at Spuyten Duyvil this autumn.

DESCRIPTIONS OF FASHIONS

PAGE 767

UPPER LEFT FIGURE.—Brocaded batiste corset, trimmed at the top with lace and ribbon. Medium bust and long, sloping lines create the straight hip line and accentuate the slender, youthful appearance at the waist.

UPPER RIGHT FIGURE.—An ultra-fashionable model which defines the waist only slightly and gives the hips a slender appearance. This is made in shadow striped coutil.

LOWER LEFT FIGURE.—All the qualities required to shape the form fashionably are combined in this corset. The bust is medium and the part below the waist is fully 14 inches in length, with boning several inches shorter to afford comfort.

LOWER RIGHT FIGURE.—Moyenâge model in imported coutil. The long skirt extends down well over the hips and restrains the form, yet in a comfortable manner.

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LITERARY CHAT

FRancis Marion Crawford, the American novelist, has succumbed at last to long illness. His death occurred at his home in Italy, where the news was received with the strongest marks of sympathy and sorrow. The novelist was the son of the American sculptor, Thomas Crawford, and he was born 55 years ago in Italy, where his father lived for many years. The novelist's mother was a sister of Mrs. Julia Ward Howe. Marion Crawford was educated partly in the United States, partly in Europe. His home since early manhood has been most of the time in Italy, though he frequently visited the United States and never lost his sympathetic touch with this country. His first novel, Mr. Isaacs, was a short, swift story of India, which country he had visited for a considerable time in the early eighties of the last century. He found his true field of fiction, however, in Italy, and between 1884 and his death he published a long list of highly popular Italian stories. His most successful novels were the Saracinesca series. He also wrote historical and descriptive books dealing with various parts of Italy and the East, several novels of American life, and a little treatise on the novel. His works of all kinds exceed twenty-five volumes, and he enjoyed for nearly thirty years an unbroken popularity. Even his recent novels, in which he abandoned his familiar field to trace the career of his heroine, the singer, Fair Margaret, have had a great sale in this country and considerable popularity in England. Crawford lacked true distinction of style, and he has written no single story that is entitled to be called great, but he had skill in plot and ease in dialogue, and he occasionally displayed genuine power in the delineation of character.

Algernon Charles Swinburne, last and youngest of the great Victorian poets, is dead at the age of 72. His death leaves the English-speaking world without a poet approaching the rank of Browning, Tennyson, and their great predecessors of the last century. Swinburne was the son of Admiral Charles Henry Swinburne. The poet's mother was a daughter of the third Earl of Ashburnham. He was one of the few English poets of aristocratic lineage. Browning was the grandson of a butler; Tennyson was the son of a cleryman of good though not distinguished family. Swinburne was educated at Eton and Oxford, though at neither did he distinguish himself, and he left the university in 1860 without a degree. His earliest volume of verse, published soon after at his own expense, contained the blank verse dramas The Queen Mother and Rosamund. The poet at this time was a youth of about twenty-three, only five feet two inches tall, extremely slender, and extremely blond, refined in features and manners, and notably shy and proud. His sensitive temperament betrayed him later into occasional excess in the use of strong drink, and when he began to write verse of rather strikingly erotic quality, respectable British sentiment held him up to execration. As a matter of fact, Swinburne's offenses in this kind were not grave, and he soon proved himself a lyrist of the highest rank. For years, however, his erotic poetry was remembered against him, though he has enjoyed for almost two decades the undisputed rank of the greatest living English poet.

In spite of his aristocratic origin, Swinburne's sympathies were strongly democratic, and he even professed a belief in republicanism. One of his poems, written rather late in life, seemed so nearly an invitation to the Nihilists to take off the Czar, that there was an inquiry in the House of Commons as to whether the poet would be prosecuted for inciting to murder, to which the Speaker answered that the House had no control over Swinburne. Long after Swinburne had shocked England with his eroticism, he astonished and delighted the British public with his poetry in praise of childhood, and his passionate outburst in the name of liberty.

A mere list of Swinburne's works would occupy many lines of type. His verse falls into two broad classes, the lyrics, and the dramas in blank verse. Some of the former champion causes, such as the revolutionary movement in Europe, especially that for the union of Italy, and much of it expresses merely the personal moods of the poet. The best of his lyric verse, whatever the subject, is distinguished for the delicious perfection of its music, though at times its sweetness becomes cloying, and in some instances the absence alike of thought and genuine passion makes it little more than a vastly clever exercise in metre. Of the dramas, some are classic in subject and feeling, others deal with modern historical subjects, as the career of Marie Stuart; still others are purely romantic. His command of blank verse is astonishing, and some of his loveliest lyrics are scattered through his dramas in the form of songs.

Swinburne's prose is mainly critical, though he wrote a somewhat unsuccessful novel. He was a master of prose, but much of his critical work is marred by extravagance of statement and violence of denunciation. His wide reading in many literatures equipped him for critical writing, but his temperament was too intense to make him always a trustworthy critic.

Swinburne will not take rank with Burns and Shelley as a poet of the highest native inspiration, but his name will probably remain for a long time to come in the great group of the Victorian poets. Browning surpassed him in thought, and so did Tennyson, though not even the latter often approached him as a lyrist. Shelley's best lyrics have an ethereal lift that the sweetest of Swinburne's never reach, but the mass of Shelley's lyric writings of high quality is small compared with Swinburne's. He failed of the full poetic equipment in that he lacked humor, and nothing that he has written approaches in poignancy and passion a few of Burns' simple lyrics. Perhaps the death of Swinburne leaves Kipling at the head of English singers.

Professor George R. Carpenter, of Columbia University, is dead after a two weeks' illness of pneumonia to which menengitis supervened. He was a native of Labrador, and in his forty-sixth year. Professor Carpenter came from the Massachusetts Institute of Technology in 1893 to take the chair of English and rhetoric in Columbia University. He wrote a life of Longfellow, a life of Whittier, and a life of Walt Whitman, the last named recently completed, besides several text books in his own specialty. Mrs. Carpenter and a daughter survive him.

Some spring announcements of Little, Brown & Company (Boston) are: Red Horse Hill, a new Southern story by Sidney McCall; In a Mysterious Way, a tale of humor and something more, by Anne Warner; The Strain of White, a Puget Sound novel, by Ada Woodruff Anderson, author of The Heart of the Red Firs; A Royal Ward, being a courtly English story by Percy Brebner; Old Whaling Days, by Howland Tripp; The Panama Canal and Its Makers, by Vaughan Cornish; Fragments That Remain, being Captain A. T. Mahan's thoughts on Christianity; Cooking for Two, a book for young housekeepers, by Janet Mackenzie Hill, and eight more volumes of the translated works of Victor Hugo.

Dr. Edward T. Devine's Misery and Its Causes, which is promised for this spring by the Macmillan Company, is likely to prove a notable contribution to the discussion of practical sociology. The author has long been the editor of Charities, a magazine given to the examination of economic and social conditions, and has been actively useful in connection with the recent Pittsburg Survey, and the Living Investigation in New York.

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We make any desired style and size buttons from goods you furnish. Send your material and state size of buttons. Illustrated price list of buttons and pleatings free.

Wilson Button Co., 185-A Wabash Av, Chicago

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

SO few persons seem to know the precise measure of aid to be reasonably expected from a face cream that a short explanation is especially well timed at this season of the year when the need for some such preparation is more imperative than at any other. It not only can but does improve the quality of the skin more than anything else one can use, provided choice is restricted to the very best class of these preparations. Even the poorest complexion will, as a rule, soon show improvement under systematic care with one of these fine creams, a well-made face brush and a pure soap. Cleanliness is at the root of all beauty as well as health, and only the woman who keeps her skin entirely clean can hope to bring it to its highest state of perfection. Many of the most unpleasant ailments result from this obstruction of the pores, and one reason why Englishwomen have won such widespread admiration for their beautiful skin and complexion is their almost universal use of soap as well as water on the face. No mere dabbling with cold water and a soft rag will keep the skin clean, and a pure bland soap applied with a brisk rubbing and a complexion brush has often worked wonders in clearing a bad skin from pimples, blackheads, etc. After the washing a no less thorough rinsing in cool water should be given, and still later, before retiring, a reliable cream should be rubbed into the skin and allowed to remain all night, so that the soothing medication may have full sway to work its best results. This should clear and smooth the skin to an appreciable extent within the first month, whitening and softening as well as refining the quality, and in time make of a common, ordinary skin, a really admirable one. Should these various toilet preparations fail in having such results, the fault must lie in the selection made, unless regularity has not been used in application. Proper materials and persistency in their use are the two great points to be observed in caring for the skin.

Among trustworthy and efficacious creams for the care of the skin is one selling for $1 a jar, which cleanses thoroughly, clears the complexion, and has purifying and emollient properties which tend to create soft, smooth and healthy conditions. Its effect is not to cover up imperfections, but to correct them, and the same firm offers an excellent complexion brush for a similar price, as well as pure Castile soap for 25 cents a cake. The brush seems of especially practical shape, being finished on one end in a rounded point which permits of its getting into the crevices of the face with ease.

Although stiff, artificial-looking undulations are no longer in vogue for the dressing of the hair, no head is considered modishly coiffured without waves, though these are now of a less regular and set appearance. The era of straight locks is past, and the more artistic and graceful mode of the day calls for loose, soft waves or undulations patterning closely after the curls which only nature can bestow. Many devices for obtaining this effect by artificial means have been developed, some of which are ingenious and nearly perfection in results. Among the latest and most practical of these devices is an apparently simple little affair of aluminum, made with two irregular rows of blunt teeth separated by a wide central band of metal. The strands of hair are slipped through the lower end and twined in and out over the central band and around these teeth until it is pulled through a narrow slip at the top. If instantaneous undulations be desired, the strands of hair are pressed with a hot iron when in place, but if one has a little more time to give to the operation, the hair may first be dampened with a combination of alcohol and water, which will dry quickly and also holds the wave longer than plain water. The little implement is exceedingly inexpensive and should be purchased by the half-dozen in order to facilitate matters; it gives a beautiful undulation.

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seems to be the general verdict upon the new bootshop of
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In addition to the above, our stock includes a very attractive collection of Tailored Suits, Coats and Separate Skirts in Woolen materials as well as Lingerie and Silk Waists and Dresses.

Mail Orders receive our prompt attention.

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CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

HORSES WORE MOURNING ROSETTES

A Touching note was added to the funeral arrangements for the late George T. Angell, of the Boston S. P. C. A., by the managers of the Work Horse Parade in that city. They offered to the owners of working horses who desired them black rosettes, to be worn by the horses on the day of the funeral services. The response was so large from horse owners who desired thus to show their respect for the dead friend of animals that the 2,000 rosettes provided were soon distributed, and for late comers other arrangements had to be made. As it was men who offered the rosettes and men who adorned their horses with them, those who object to such exhibitions of sentiment in regard to dumb beasts cannot charge the "silly sex," as they ungallantly call women, with being responsible for this method of showing respect toward a man who lived for animals and died in harness, working for them in spite of his advanced age.

CAUSE OF A SERIOUS BLOW TO CATTLE INDUSTRY

A correspondent asks us to state what was said in regard to the cause of the foot and mouth disease which a short time ago afflicted the cattle in the States of New York and Pennsylvania. The facts were furnished by H. G. Morgan, a prominent Pittsburgh hay dealer, who is said to have informed Secretary of Agriculture James Wilson that the disease, which is uncommon in the United States, but often met with in Germany, was introduced here unwittingly by a Detroit firm of druggists who imported some anti-toxin for the purpose of manufacturing it in this country at a lower cost than it could be procured direct from Germany. They set about making the anti-toxin, and rented a number of cattle from Wayne county farmers, at so much per day. Experts were employed, and the animals, when no longer needed, were returned to their owners. Then it was discovered, states Mr. Morgan, that the importation had been impure, and that all the cattle had been given foot and mouth disease. An attempt was made to round up the cattle; too late, however, as they had already been shipped. In a short time the farmers of New York and Pennsylvania discovered themselves burdened with diseased stock, and the consequent quarantine entailed great expense upon them.

STATE AGENT'S EXCELLENT WORK

Our Four-Footed Friends, the admirable monthly journal issued by Mrs. Huntington Smith, of Boston, publishes an instructive letter from E. E. Gould, of the Maine S. P. C. A., which makes plain anew the necessity there is for agents who shall go regularly through the country districts. This agent in Maine found horse owners who, because of the scarcity of feed and water during the dry season, were allowing some of their animals to go hungry and water-starved. He compelled them at once to dig water for their animals. He also despatched fifty poor, old, worn-out horses, and drove seven jockeys out of business. Mr. Gould, the State Officer for the Protection of Animals, who is exceedingly active, has a novel method of bringing cruel men to their senses. He puts tags on horses that are badly cared for, with an inscription, warning the owner that if better care and more feed are not given to the animal, it will be shot.

AN APPRECIATED FOWL.

Most extraordinary honors are said to have been paid to a hen in Wesson, Miss. The circumstances, as related, are that Speck, a seventeen-year-old hen, which has been a faithful layer of eggs, was many times relied upon to provide food for the sick and the poor. At her death her total activity amounted to 3,650 eggs, and such was the esteem in which she was held that funeral services, conducted by her owner, and formal burial was given the fowl. It is not often that the inestimable services of the prosaic hen receive even the scantiest recognition, except in comic verse, and such a handsome tribute of appreciation as the one noted is indeed rare.

Parfumerie Rhéa

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CRÈME RHÉA after a trial of 20 years has won the favor of all duly attentive to the Hygiene of the Skin. It owes its popularity to a manufacture based upon the true principles of Antiseptic Hygiene. It is completely homogeneous, free from oil and fatty substances, and absolutely harmless, as it contains no acids, mineral or corrosive ingredients. It whitens the skin, imparts to it a delicious perfume, and preserves to the complexion, through the satinlike smoothness and suppleness which it produces, an incomparable freshness, and, by preventing the formation of wrinkles, prolongs indefinitely the youthfulness of the countenance.

The action of Crème Rhéa is marvellous in all affections of the epidermis. Chapping, cold sores, cracking, inflammation, redness, rashes and irritation are soothed and dissipated by its application. Sample on receipt of stamp.

POUDRE RHÉA is prepared on the same principles as Crème Rhéa. Its tonic and softening qualities, its fineness and delicate perfume, its perfect adhesiveness and the absence of every injurious substance recommend it in preference to any other. After the application of Crème Rhéa it forms a beneficial complement.

SAVON RHÉA composed of a combination of substances void of acids, offers with Crème Rhéa an infallible preservative against all dermal affections to which fine and delicate skins are so susceptible. Its unctuous paste, quiet and refined perfume impart to the skin delicacy and sweetness.

PERFUME RHÉA There will be found in the Perfume Rhéa the agreeable scent to which Crème Rhéa owes a part of the marvellous success obtained among the highest society.

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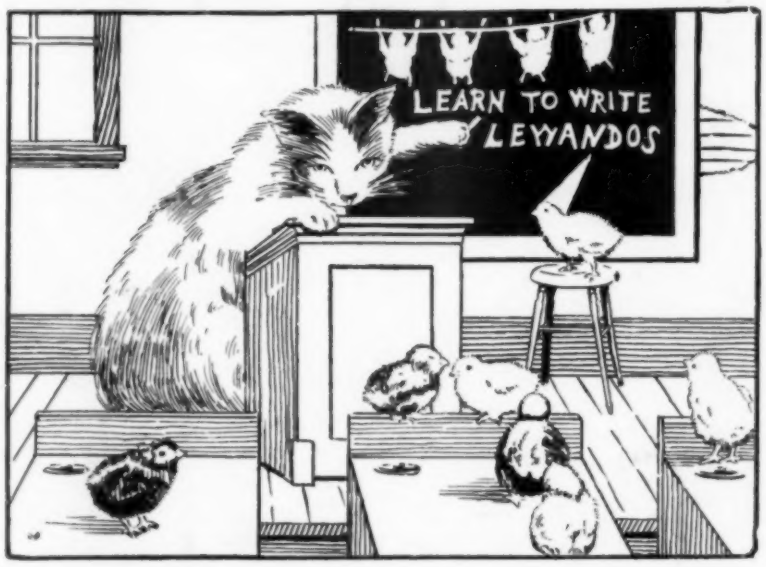

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